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ABSENT: While the tendency with new technologies is a constant presence and immediate ephemeral communication, the type of project the documenting subject undertakes wants him instead rather absent. The type of communication here then is a more solid one meant to be read at distance.

ABSORBING: The building is a result of a life spent absorbing architectural and landscape elements from different cultures

ABSORBING: The critic the documenting subject sets up against the surrounding is based on his high level of absorption and his willing to filter out the negative elements projected on him, in his humble poetical living which has however decided to dwell among humans and not independently from them.

ABSTAINING: The documenting subject attempts with his practice to abstain from any social practice of deformation and rather insists for an individually tailored practice of self formation.

ABSTENING: Rather than stand and consume the flow of knowledges more or less imposed by machinist society, the documenting subject let himself in the flow with occasionally pauses before entering a new flow.

ABUSED: The people whom the documenting subject might try to familiarize with in order to expand his views and his project, like the with the portraying of new acquaintances might in fact oblige the documenting subject to keep up longer relationships dictated only by the social etiquette.

ACCEPT: The documenting subject does not reject what faith and destiny brought him but he is most sensitive to the signs and understanding which way ahead is most accessible to fulfill his spirituality.

ACCIDENTAL: The systematic work of the documenting subject makes him more appreciative of accidental encounters with other cultural and theoretical forms rather than systematic ones like his and in particular exploring reality as such and the authentic and still organic outputs of humanity.

ACCOMPANYING: While the common tendency with media is to substitute humans, the Archive uses it as a musical instrument, a new type of instrument accompanying the human voice of the documenting subject, who becomes more of a folk music street musician. While in the older instruments though the accompaniments were made simultaneously, here they are made parallelly and it is the listener who ought to overlap them.

ACCULTURATED: Particular instances of the project, particularly the meta parts of the project shows the documenting subject interplay of absorbing culture and processing it through a variety of media practices.

ACTIVE: Even in the most passive circumstances like reading, waiting or sleeping, the documenting subject finds a way to be active for the sake of his project.

ACTIVE: Even in the tasks that wants him most passive like assimilating much notions while, the documenting subject is most active, re-editing, and in this sense reactivating for himself the given work which philanthropist, narcissists and dogmatic people would find blaspheme to manipulate.

ACTIVE: Even where he should be passive the documenting subject demonstrates his active engagement, by for instance showing the images of the very event in reality that relates to a certain kind of his thinking as in his essays.

ACTIVE: The documenting subject keeps active not only as a choice of life out of the social and technical vegetation but also because of the rising of sickness he senses when being too passive.

ACTIVE: The documenting subject ought to keep active also as any pause to passive reflection may cause all his documented undertaking to reverse on him, making him of regret and a nauseating nostalgia.

ADAPTING: The documenting subject slowly adapt his psyche and body to the new weight which the gradual enlargement of the project to completion, brings about. The same goes for the people close to him, slowly getting used to his documenting behaviors.

ADAPTIVE: The exhibition makes use of the provided space and adopts to the already imposed architectural elements it provides, thus without forcing any brutal changes and unnatural alterations.

ADDITIVE: From one part of the projects, other are naturally born like the drawings which first served to remember dreams and ten became a project of their own.

ADISCIPLINARIAN: In the implicit construction of several disciplines as part of the project, the documenting subject applies moments in which this disciplines are put to question and have to face shift or have to be applied on rel circumstances such as traveling and being exposed to a big forest or a big city. In this respect with can see cycles of comfort in which the discipline is mastered and discomfort in which the discipline is not trained but ought to be applied.

ADJUSTABLE: The vanishing point of a place is not only given by the space itself and its fixed components, but also by those components that temporary inhabit it, such as people through which the documenting subject has to relocate the vanishing point into a new temporal one.

ADVENTOROUS: The project seems to be based on a willing to break free with the monotonous

social living and experience the liberating spirit of adventure to then get back to the monotony having however reasons to leave again for more micro adventures making up a macro adventure which both the technical burden carried by the documenting subject and that present in the social environment wouldn't otherwise allow.

AESTHETIC: All that the documenting subject is willing to accomplish, seems to be done in order to fulfill the framework of his project, the embellish it as that was the canvas of his artistic operation.

AESTHETIC: The time and place of the shooting are also decided according to the aesthetic appeal of a particular situation, adding up to the palette of other situations and thus also aware of not repeating time and space coordinates that are too close.

AESTHETIC: As all successful cultural productions seems either to focus on a political message or on mere aesthetic purposes without a message, the message of this project is in itself a pursue of an absolute aesthetic distancing itself from respectively the brutality and the emptiness of the former. As a light approach of the kind might be considered naive, the project embraces the task in full scale, adopting and assimilating but mostly filtering the ugly chaos into a beautiful order, renaturalizing the brutal artificialization through by taking personal control of the very artifacts for a reproductive consumption.

AGITATING: The documenting subject seems to enact a propaganda of agitation every time he is not left in peace with his project. The project, in this respect, is like a baby or a plant he has to safe guard.

AGITATING: The project is conceived as a form of agitation of the social norms and the norms established by traditional and conservative disciplines yet it is not conceived with such intention but it is rather an awakening a renaissance of a sleepy humanity with his scholar priests lacking any more sources to inspire new life.

AGITATOR: In a time of much politic correctness and peaceful passivity, the writings are also meant to provoke and agitate the audience, awakening them from their sophisticated comfort into an actual reality at constant threat from humans' babilonic ambitions.

AGREABLE: At social occasions the documenting subject becomes most social and charming with the people surrounding him. He can easily entertain any new acquaintance, particularly when face to face, and can at last convince him or her to be photographed.

AHEAD: With his documenting behavior the documenting subject is always ahead doing things that only with time becomes normal.

ALGORITHMIC: The algorithm is really present in the project but is a human one both enhanced by the documenting subject's production and the visitors' interpretation.

ALIVE: The documenting subject can either bring full life to fossilized environments or complete death as soon as these environments display obstinacy towards his game, the formula that keeps him so full of energy and regenerating.

Allegoric: The non-informative nature of the project makes all its elements interpretable and cannot relate to any direct proof about the documenting subject. In this respect the objective is literally turned subjective.

ALLOCATING: Via his project, the documenting subject has allocated a virtual place for every of his manifestations. In this respect, when a sensation emerges, mostly facing the natural and artificial surrounding, the documenting subject exactly knows how to process it and where to place it.

ALPINIST: Particular instances of the life project are characterized by an instinct to let go everything in order to reach the sublime, climb above the artificial corruption and behold on the natural splendour. This operation also requires artificial support and then the question becomes how to maintain these two aspects.

ALTERED: By choosing to expose himself to society as well, the documenting subject cannot but be altered by it, resisting however in his integrity through his personal discipline which is at the base of every social exposure.

ALTERNATED: The documenting subject equally alternates moments in which he says, for instance his thoughts, and moments in which he just listens to, for instance, the voice of the wind.

ALTRUIST: The actual materialization of the project, as for example the physical construction of the Virtual building, is only planned just before the documenting subject's death. In this respect he will not live up to experience any celebration of his life commitment which is entirely left to the new generation to find inspiration from it and bast new passions.

AMATORIAL: The knowledge extracted from this life-project is merely informal and informally it should also be consumed, away from any Academic imposition, consumed by devoted people in their precarious realities.

ANARCHIST: While the documenting subject despise any form of governance, he truly believes in strong forms of self-governance and thus not really a state of anarchy.

ANCHORED: All intimate commitments the documenting subject entertains with a son, a father and a fiance from different realities, not only provides him different perspectives but also provide with a bit of a break to his otherwise too intensive commitment of total documentation.

ANCHORED: The documenting subject is always sucked in in other frameworks from which he naturally disassociate from and from which is never absorbed having always his own framework to coma back almost ritualistically.

ANCIENT: The documenting subject has always conceived the more interesting culture the artefacts from the past, telling him how things were and thus projecting himself in that direction rather than being nostalgic or reminiscing.

ANGRY: Many instances of the project, particularly those revealing the thinking of the documenting subject, are actually his lamentation of being in a world, not like those of a kid coming to life in nature, but the wise lamentation of whom has to deal with society.

ANIMATING: Like a choreography the slide shows of the metaparts of the project dance to the sound of the music accompany it. Archived images that would have otherwise die forgotten.

ANONYMOUS: While having allot of acquaintances around the world, the documenting subject decides to live rather anonymously in his neighbour which function as some kind of hermitage.

ANTAGONIST: The documenting subject goal is to communicate his undertaking to the future and deposit it in a remote nature however, when communicating his work to his contemporaries it is always through antagonism as he does not belong to any ambitious scheme to immortalize human superiority. He rather adopts these schemes to position himself out and for a more poetic and mortal undertaking.

ANTROPOLOGICAL: As our lives becomes more filled with technical procedures still some basic natural procedures are necessary. This project shows this evolution with the increasing number of technical devices utilized over the years yet still some necessary utensils needed to survive biologically as when drinking or eating.

APOLITICAL: The documenting subject does not act based on a reaction against a political regime but rather he acts and carries out his practice simply to have a meaningful duty and a tradition which society has not provided him, this not to become a terrorist.

APPROXIMATED: The documenting subject is open to approximation when needed. Such an improvised approximation, because of its consistency can also be considered objective, for instance when assigning a value to weather conditions rather than utilizing a sensor. In this project he is in fact the sensor.

ARCHITECTING: No matter whether on an architectural level or agricultural, or political, the documenting subject seems to have a strong inclination in reorganizing and managaing the resources he is responsible for, probably less with humans to which he is too sensible to impose him anything but rather talks his way through a slow educational process (as with his son).

ARCHIVING: The documenting subject is really attentive not to archive things for the sake of the archive. It rather a form of documenting where the content comes to him and he is able to create a mapping of the ways he has managed to second this flow.

ARISTOCRATIC: The documenting subject feels the need of a niche of cultural aristocrats to guarantee a qualitative direction. With this he acknowledges that this niche should be open to include the outsider and should not blend in any direct political involvement or direct commercial participation.

ARMED: As a suicide bomber the documenting subject goes around with many of devices under his coat yet rather than exploding his angryness with a bomb he implodes it. A constructive approach to handle social emancipation and frustration for those of noble spirit who finds their way obstructed by a leveling and repressing society.

ARMED: Like a cowboy the documenting subject wears his belt with equipment which he uses to more or less directly shoot on society, by having ideas to make an ironic statement of it, photograph certain disturbing instances etc.

ASCETIC: The documenting subject is constantly in pursue for a noble end, being then in a constant conflict with the steps he thinks he needs to take in society in order to achieve it.

ASEXUAL: The meditative state which the project brings, have the documenting subject to become most ascetic and reverse his sexuality instead in certain outcomes of the projects that deals more with the subconscious, and generally imagination such as dreams, ideas and clouds which are again also stimulus collected from the actual surroundings.

ASOCIAL: Despite being very social when the occasion occurs, the documenting subject does not stick to the euphoria of any particular group, particularly the political ones, seen the mischief such social enterprises have caused against one another.

ATHLETIC: The documenting subject maintains much agility when executing parts of his project for instance when filming himself, or simply drawing or conducting other tasks he has learned to master.

AUGMENTING: As a human may only recall a couple of hundreds of faces, after which his subconscious starts merging them, the photographing of new acquaintances open up and keeps open this panorama, providing a vivid photographic memory also to the documenting subject's consciousness.

AUTHENTIC: As all the technology accelerated creations gets somewhat arbitrary, by carrying his practice over an extended period of time without acceleration, the documenting subject shapes if not an authentic product, his life itself to be authentic.

AUTHORING: The documenting subject, like a modern version of a patriarch decides how to set up the framework which however affects only himself.

AUTHORITARIAN: The documenting subject is, with his project, establishing an authority on

himself, having society, with progress, no updated tradition to offer him, no master to listen and learn from. In this respect he goes much against the vogue against any authority, but rather stresses the option of self-authority.

AUTHORITYPHOBIC: This project is conceived independently and rather hidden due also to a certain fear of any authority who the documenting subject seeks to avoid at all times, doing things without their permission and dependence.

AUTODIDACT: The documenting subject keeps developing his work yet not depending on any others' help, but attempting the development within his possibilities. This strategy, although slower, it's his guarantee for the project to keep developing and for the documenting subject to accept this development having gone through the process.

AUTONOMOUS: The documenting subject rather does something himself than wait in line for other social members to do it for him.

AWARE: As the documenting subject is forced to absorb a content redundantly, he becomes tracking this redundancy not to feel its victim but rather being able to instead become fully aware of himself.

AWARE: Being always exposed to the world and its people or just to friends who are also quite international, the documenting subject is much aware of all the cultural, political and economical situations of many a countries. This is partly why he has grown so indignant any predominant power and its undertaking.

AWARE: In the analysis of his month productions the documenting subject bring forward an awareness of the circumstances and conditions in which each of them was created. Those month productions requiring longer time to be executed like the drawings and the 3d shape of clouds, will provide an account of a time that is even up to a year back thus in this sense interlacing with accounts provided almost coinciding with that period, as those requiring little or no post-production.

AWARE: The documenting subject avoids to fully undertake the artificial potential established by political infrastructures but rather fulfill the natural potential one can achieve by pursuing one self and the sort of infrastructures one can justify for his own sake. Just then the documenting subject feels ready to access the former for the sake of the later.

AWARE: The documenting subject is well aware whether a part of his project gets slightly neglected and subconsciously take a first opportunity to get back to it.

AZHIMO: As the immaterial production increases, it feels rather hard to turn this production material and work out its qualitative value.

AZZIMO: While most of the projects part are let fermented, in the constant transitions the documenting subject experiences in his life in exile, the time for a full fermentation is only possible while on the move.

B

BALANCED: The documenting subject never exaggerates in his ideals but always try to move between what the surrounding output on him and what he can output on himself to compensate.

BARBARIAN: In order to fulfill his project, the documenting subject steps over all sort of rights and forms of knowledge colonization which hinder genuine creativity and would make his undertaking impossible.

BASIC: As for the tools the documenting subject utilizes for his project, he somewhat needs only elementary feature, this despite the tendency dictated by progress to add up million of possibilities in on top of them.

BATTLING: At every new stage in which the life project is amplified with a new layer, the documenting subject has to face a new battle to master it. Such control is soon taken, yet the documenting subject is not completely victorious as he also might compromise his health which will take time to only partially recuperate.

BEHAVIORAL: The various instances of the project establish a patterns of daily behaviours the documenting subject has to follow in order to augment himself from this very project.

BELLIC: The documenting subject is equipped like a light mountain soldier, a partisan using light artillery and avoiding all the heavy artillery and ambitious undertaking of the official army in a battle against institutionalization and death of life itself.

BIBLICAL: The documenting subject like a folk devoted to its God, also experiences the various moments of freedom and slavery and richness in which, for instance, the temple like outcome of his project is embellished until it is time to move again with new waves of poverty and years of mager cows.

BIZARRE: The documenting subject always manages to identify a fuzzy zone and from this develop a whole new paradigm from which again to develop.

BLASPHEME: The content of the ideas is often blaspheme. The documenting subject, deferring from renaissance artists representing religious motifs, represents the very blasphemy he filters through society. These motifs are however transcend like the pictures of hell in the holly context of

a church.

BLIND: The documenting subject can only really commit himself to something perfect and in this respect complete of a palette of the most representative perspectives. So on one side the design has to be perfect like a square and on the other overarching.

BOHEME: The documenting subject despises any sort of artificial formality and particularly those people acting within these formalities. On the other hand he highly respects those who have conceived or have struggled to conceive their own natural formalities but not those who neglect both and live under a state of anarchism.

BORED: Allot of the expansions of the project are due to a state of boredom the documenting subject wishes to overcome to add on to his discipline with something even more ambitious.

BOTTOM-UP: The documenting subject is intolerable of any top down approaches imposed on himself and he devices his own top down approach on himself alone and slowly making it emerge from the bottom.

BRANCHING: Via his overarching practice, the documenting subject is ready to speak with passion with all people of specific sectors who could not talk of anything else, thus bringing a union throughout all the fractured specializations.

BRANDLES: As any production gets branded the documenting subject has rather a strong reluctance to take any credits for his work which is rather consisting of potentials than final products stealing the viewer's imagination.

BRAVE: The documenting subject is not afraid to die by for instance disengaging from the social apparatus temporarily sustaining him. This independence, on the contrary might give me energy at first and humbleness in the long run.

BREAK-OFF: Often the documenting subject attempts to break the social ties that so much hinders him from the execution of his self-formation. In this respect some parts of the project can be understood as tactics to survive an inevitable socializing, making use of it also as part of the formation that is being by it undermined.

BREAKING: As new generations tends to accept more certain exuberant manifestations of humanity, the documenting subject takes a stand out of the general acceptance by demonstrating a more self disciplined way of being within the new technical paradigm.

BREAKING: The documenting subject is careful not to indulge over excesses typical of his specialized age thus he avoids to be too labor oriented or too intellectual trying rather too healthy balance his work, which in reality is also an excuse not too specialize on a specialization but rather on life itself, thus the universal.

BREAKING: The frame imposed by the social and cultural establishments are no longer suitable for a practice which expands any of the limits set by them. In this respect the document subject avoid any reframe under these conventional paradigms which can only diminish the potential of such expanded undertaking.

BROAD: Avoiding any specialization, the documenting subject starts from a complete mapping of the possibility to then carry them out all together under a long process in which the map also enlarges with new possibilities added at separate layers of separate levels.

BROAD: The longevity of the project and the documenting subject active engagement to conduct it, gives it the possibility to come across many reflections and cultural forms both produced by him or consumed by him. In this sense the knowledge created is wide and various in comparison to that officialy created that is narrow and specific.

BUILDING: While society is building itself by perverting the human will, the documenting subject attempts to maintain his will uncorrupted avoiding to subdue to the social mentality and keeping up the building of his own independent spirituality.

C

CABALISTIC: The general structure of this project has intuitively come to resemble those adopted by other sects giving meanings to numbers and forms.

CAMUFLAGED: While the documenting subject is not really telematically connected as other humans beings, he thus himself make use of such technologies but to communicate with his innerself. In this respect he might look just as normal from an outside observation of his habit of for instance typing on his phone, yet the phone is kept offline and he is writes his own reflections keeping thus active and not submissive to media.

CAPABLE: As the documenting subject slowly master the various parts of his projects, new ones are added also in accordance to the increasing capacity of technology which has also allowed him to look back at his former developments he had to pose in order to master it.

CAPACIATED: As intellectual practices are hindered by the monitoring institutions to fully grow, this project is an attempt to grow in its full capacity without the constant redimensioning and control of the dictating disciplines, lazy in the comfort of their own discourse.

CAPTURED: While history has in the past spared many regions as that of natural shelters like an island or a highland, its present media distribution does not spare anyone. On the contrary

everyone is drawn in the center of the historical event.

CARELESS: The documenting subject, while caring much for his soul and that of others, is completely careless about promoting an image of himself rather than what he is. In this respect he despises the most the vanity of others.

CARING: By taking care of himself and the intimate surrounding, the documenting subject can guarantee his mental and corporal health, avoiding the social gatherings unless needed to maintain his wealth again for the sake of his health.

CARING: The documenting subject has a constant inclination to take care of things but he is at last hindered by society or displeased by it and ends up putting his love only in his inner most domain, this project.

CARTOGRAPHING: The documenting subject is really aware through his documenting practice, of the small changes occurring to himself and to the social environment he so much scavenges, being in this manner fully aware, like a God from above, yet being a small human acting from below but gathering this macro understanding, this comprehensive map of humanity.

CENTER: The positioning of the paper do not try to go either left nor right. The expressed opinions thus do not embrace any political tendency but that of being a real moderate. This might also imply provocations which are later contradicted.

CERTAIN: In a time stroke by much insecurity and psychoanalysis, the documenting subject builds his security out of his very discipline which in a way dictates what choices are to be made.

CHALLENGED: The documenting subject enjoys the challenges and discover how the structure he has created respond to it.

CHANGING: As the typographic intellectual requires much stability and conventions, the documenting subject digital conventions rather requires changes and renewal of the surrounding atmosphere.

CHEATED: As the documenting subject has previously and extensively devoted himself to work for other people's domain, hoping to establish his domain and being at last disregarded, he now directly makes sure of his independence to elaborate his own work with the difference that he self sustaining his domain and do not inflict it upon others.

CHEATING: For the sake of documenting his documentation to better explain it to others, the documenting subject has to take also at times the role of the actor, however finding also in this fictionalizing as sort of interesting dimension to explore for the sake of revealing reality.

CHEATING: The documenting subject attempts to reach a goal independently from any external aid, no matter how tougher this could be.

CHILDISH: The drawing of ideas are much in the mood of a childish kind of fantasizing which the documenting subject has had for instance with his child while for instance playing with him or with his artists friends, also very spontaneous and childish.

CHINESE: In many ways the documenting subject operates as a traditional Chinese sage who does not seek for recognition and cultivates his culture in many levels without specializing in one but rather trying to moderately but constantly master them all, as the different plants of his compact garden, main metaphor of the documenting subject's life project.

CHRONOLOGICAL: All new entries are placed chronologically and keep their solidity only in this temporal order rather than any artificially imposed which will sooner or later be contested.

CHRONOLOGICAL: No real categorization is applied to the project but a chronology which is not questionable. This also concerns the new parts of the project which has added up in order to map out coherently larger areas of total representation.

CHRONOLOGICAL: The documenting subject retrieves the past achronologically but keep order of his present chronological as it is the only way he would not question, the natural flow rather than other types of artificial organizations.

CINFLICTUAL: The reality to which of the documenting subject makes a point to be exposed, have him to be aware of certain processes and thus also come to conflict with those fake representative of these processes particularly when he is subjected to their assessment.

CLASSIC: Despite the revolution we conduct to develop a new style more suitable to represent the time we live in, somewhat of a classic base is always necessary to draw upon and inspire new forms of classicism.

CLASSIC: The project is an attempt to be a master work in the classical sense despite all the obstacles and fragmentation of our technology driven living.

CLEANING: The activity of the documenting subject can be seen as that of collecting a lot of mass and then sorting it out in specific drawers. In addition he also needs to add drawers if he finds new kind of stuff and thus also reconfigure the previous drawers.

CLEAR: The photographing of object is also a seek for light in dark domestic environment particularly with the documenting subject's own shadow.

CLONING: While the documenting subject also produces physical outputs, all of them are either way digitized and the resulting copy cloned into few several others, thus replicating an original which does not have to be taken too much care of.

COHERENT The documenting subject is highly coherent in that he keeps half of his operation coherent and half not, making purposely certain discrepancies.

COLORIST: Like a colorist painter from the renaissance the documenting subject applies colors on his canvas without mixing them but presenting them separated and allowing the mix inside the viewer's head.

COLOSSAL: Such an attempt to codify reality under multiple perspectives is rather ambitious yet it lays its fundament in slow continuous construction through time without any accelerated shortcuts.

COMBINED: The old dichotomy characterizing Southern art being narrative and Northern art being descriptive is erased in this project being both at the same time.

COMBINING: The documenting subject attempts to combine an high experience of technology with an equally high experience of nature.

COMMUNICATING: The documenting subject sets a big effort in communicating which is at the base of human well being, without which he would deteriorate. In this respect he attempts to Exhibit and provide a Website but always there deteriorating too, having to deal with those institutional humans imposing a framework and dictating an order.

COMMUNICATIVE: All the expansions and steps forward of the documenting subject has been taken after both positive and negative response of his operation, creating respectively a more aesthetic or a more critical side of his life project, with the later more prevailing when outputting his work to the larger crowd. Possibly this process reflects that of art creation at large.

COMPACT: Only the essential things are kept and what is kept is sorted in the most minimal fashion like a few items in a small box to be sent as a testament to the future, the after death.

COMPACT: While appearing rather spacious and monumental, this project can be rather seen as a design for the most compact testimony to be communicated and or brought to the afterlife. The same goes for the documenting subject way of living in a most essential and yet independent manner without any surplus and very much economy driven stoicism with regular hedonistic experiences.

COMPACTING: The life project can be seen as a way to fit a most minimal space the most of content yet however maintaining an aesthetic and syntactical coherency.

COMPARATIVE: The daily strings of pictures can be analyzed by for instance comparing strings of different seasons or the same seasons but different years. This comparison will certainly highlight how life changes and or certain cycles comes to repeat themselves but in different circumstances (e.g. like cultivating).

COMPASSIONATE: In his living the world like a pilgrim rather than o tourist, the documenting subject develops a full compassion for all humanity and their landscapes identifying the evil in only

those who hinder this process of migration for the sake of power control.

COMPERABLE: Not only the month productions of the Archive are comparable among each of the generated flows, but also strings of elements within the same flow as it is also the case of the row-footages of the Website part of the project.

COMPLETE: The project tends towards a completeness which is both achieved with time but also with the constraints set around it which pushes the documenting subject to come out with new possibilities of expressions within it.

COMPLETE: The Virtual architecture aimed by this project reproduces all the elements and phenomena of the outer world. In this respect it is an inner world attempting to stage the outer world in all its completeness, both in its actors furnished with actions voices and faces, and its background with its scenography and audio visual effects.

COMPLEX: Despite attempting to maintain a simple status in his local reference points, the complexity rather emerges from the interconnection of such points which the documenting subject tries to keep alive with his physical presence such as the network of meaningful people scattered around which in a way can be seen as also the result of the medium of possibilities such as the internet.

COMPLYING: The documenting subject has come up with a way to comply with the increasing potential of technology by no longer addressing what he can capture but now by addressing what he can deliver, this ambitiously on always utilizing cutting edge technologies creating always new and better versions.

COMPOSED: As the world around him turns more and more insane out of a dictating liberalism encompassing both the macro and micro scale of humanity, the documenting subject behold on the discipline he has device to regulate such liberty, enslaving him on one hand, and liberating him on another.

COMPOSED: The amplification of the project is no stroke of genius but follows the patterns already established by the previous set of laws. An unusual part of the project can then be just the result of a component that required to be there to compensate the others, as a blue color in a predominantly yellow and red composition.

COMPOSED: The various parts of the project can be seen compositions. While those created proactively in the Archive have to be brought together to create an orchestra effect, the meta parts of the project, are already completed compositions to be consumed isolated.

COMPROMISING: The realization of the project can be seen as a constant compromise between the documenting subject's willing to pursue his discipline and the duties he ought to do to survive

in society.

COMPULSIVE: The compulsiveness representing these life practices can be only seen as a reflection of the redundant repetitions implicit of technology. While the later are redundant and disorient the individual in reproducing themselves identically over time and space, the repetition of the former varies slightly and thus regain a natural process through time.

CONCEDING: The documenting subject is always ready to make concessions out of his discipline this mostly for the sake of the most intimate people around him, however he also knows when it is time to set back to work.

CONCERNED: The documenting subject is concerned about utilizing any technology before the night time, before dreaming and in a way before dying so not to affect his dreams and afterlife at large. This particularly as consumptive technology starts being more and more pervasive. He would rather then concentrate the beginning of his days to produce through technology and leave the main part of the day intact, to then reflect the rest analogically at the very end.

CONCLUSIVE: While pretentious academics don't dare to come to any conclusion not to compromise their post, the documenting subject, having nothing to lose attempt to reach specific conclusion although he is always open to revise them based on the feedbacks he continuously gets from reality.

CONFIDENTIAL: Not only the project has evolved to talk with the heart and be fully confidential but also others seem to open up with the documenting subject as if the project was a pretext.

CONFORTING: The more introspective parts of the project such as the Journal and the recorsing of thoughts, act somewhat as the comforting organs of the overall enterprise which may suffer from its struggle to survive in the social environment.

CONNECTED: The composition even if comprising of several elements is always interconnected as a sculpture.

CONNECTING: The project can be seen as an attempt to collect through time the pieces of a puzzle, this rather organically, creating several clusters and then connecting them, without any rigid systemitization but rather always keeping in the back of the mind its long term ultimation.

CONSTRAINED: Via his practice, the documenting subject does not advocate total freedom and tollarance but attempts to re-establish a way for individuals to establish a set of manners meaningful to themselves after the total liberalism provoked by technology.

CONSTRUCTIVE: It is though time that this project makes small progresses while slowly achieving a monumental result which cannot be achieved otherwise (e.g. the technical acceleration in fact may quickly achieve as much as quicly demolish results).

CONSTRUCTIVE: The documenting subject has hastened to construct the structure to host his project. Rather than like a sedentary dwelling which once finished induces to death, it is more like a nomadic dwelling, the structure of a tent which once finished induces to live and gather more life and experiences.

CONTAGED: As the other group of sensitive individuals belonging to his generation, the documenting subject has also been beaten by the political rage. He deals with it in some parts but without abandoning other more aesthetical parts of his project.

CONTAINED: The documenting subject is aware of the risk to expand and suddenly require the help of others outside of his personal sphere, an expansion that might be the origin of his collapse.

CONTAINED: The only passion the documenting subject truly manifest is that related to his existential survival. Everything unrelated is first approached with the same passion but later discarded as soon as it collides with the former and or is followed by a disillusion which again enforces his dedication to his survival drive.

CONTENTED: The documenting subject can adjust to every situation and can stick to it as long as the realization of his project is not hindered.

CONTRAST: In many instances the parts of the project contrast themselves between their being traditional approach in documenting the same circumstances or new ones. In some instances this contrast is present within the part itself like in the record of newer songs recognized from the radio and the older ones the documenting subject himself spontaneously whistle or sing based on his emotions. The latter constitute a ground of selected songs which is slowly altered by the former.

CONTRASTING: The various parts of the project has chosen to create certain contrasting aspects between one another, creating a proportioned palette of differences, that renders a more vivid representation of reality as in a painting with both light and shaded textures, with an image and a background.

CONTRADICTING: In the myriad of perspectives the reflections about this life enterprise are made, contradictions may arise. This is particularly indicative of a philosophy which do not seek a one absolute truth, but an absolute of many pseudo truths giving a sense of it.

CONTRAREFORMATORY: As in a contrareformist movement towards a dogmatic puritanism the documenting subject seeks to lead to a spirituality through an overwhelmness of elements which is sought to be harmonious and speaking to each others in the minds of the beholders, without the destruction of meaning brought in by evil human nature.

COOL: Despite the situations that comes out also as a result of his rather deterministic approach,

the documenting subject manages not to get affected by panic and keep cool in his practice.

COOL: The outcomes of the project might include all sort of media which more or less required active interpretation but in general the overall project is a cold media matrix which requires active interpretation to link all the unlinked flow of various languages.

COPYING: As a monk re-writing day after day the holy scriptures, the documenting subject also meticulously take copy of reality, his existence as the ultimate unquestionable mystery he is left with.

CORAGIOUS: The main courage of the documenting subject consist in getting out of the frameworks imposed more or less directly by others, considering them ultimately unworthy or less worthy than that he can set to himself.

Corrupted: In order to pursue his sensitivity which inevitably expands onto the social realm, is inevitably affected by the perversion of the latter, his sensitivity being very open then to absorb.

COUNTERCURRING: While humanity turns more critical with media, the documenting subject has devised ways to defend himself from the virus and rather still explore the potential of the media on the self.

COVERING: The documenting subject very intuitively map out and cover the hotspots of the places he visits or the humans he psychologically explores.

CRAFTED: As an individual affected by industrialization, the documenting subject has recovered a level of craftsmanship in the new media age before an industrial regime has been applied to this as well. This craftsmanship is at the base of his daily satisfaction or at least an overcoming of the diminished personal achievement characteristic of the technology driven age.

CRAFTED: In a time in which much humanity has been automated, the drawing of ideas project is an attempt to maintain a level of craftsmanship and mastership as much as the calligraphy practice of an old Chinese.

CRAFTED: The documenting subject puts an emphasis on constructing manually and humbly as the one hope to get out of a crisis partially generated by humans constructing via automation, using technology no longer as a tool but letting it take control.

CRAFTED: The project can be also seen as an attempt to maintain manual labor at the time labor is becoming industrializing even at the intellectual level. In this respect it can then be seen as a way to provide an alternative direction.

CREATIVE: And rather than becoming a prophet like Jesus and criticizing the world, the documenting subject has maintained the status of his father or the Father, meaning that of the creator. As long as he can create he is thus at peace and this is one of his main revelations also to be applied to all

humanity, as a mean also to avoid conflicts.

CREATIVE: The documenting subject is not obsessed about the way power shapes the human content but about the ways certain creative humans deals with the constraints rose by such inevitable power to manifest their being.

CREDITLESS: No credits for the project are taken and it is only disseminated intimately to people accidentally met. Presentations are made informally and in official context presentations of related people's work is made. No logo is imposed.

CRITICAL: Delivering much love and joy the dosumenting subject is often accused and offended or, worst, ignored. In this state of things he turns at time critical but then manages to come back to his positive creastive mood.

CRITICAL: Various part of the project can be rather directly critical about the social surrounding but also indirectly, only by showing and representing the raw reality.

CRITICAL: While the documenting subject agrees that it is impossible to be critical of oneself in a narcisitic state of vanity, he sees his practice as looking beyond the mirror into the processes of the Self and the way it processes the surrounding and thus it is in fact per se a great distantiation which provides a critical view point which cannot be reached otherwise within the specilized compartments of today's establishment.

CRUCIFIED: Rather than a short and violent death, the documenting subject is experiencing a very slow martyrdom inflicted on him by a society whose main drives are control and power and whose main enemies are those like the documenting subject, seeking a poetic autonomy in harmony with nature.

CRUXIFIED: The projeect might represent the attempt of the documenting subject of bringing his passion to life, an attempt later brought to death by society, a death which the documenting subject has somewhat also incorporated in the project in the middle of the path of his life.

CUBIST: Rather the one sigular view, the documenting subjct attempts to provide multiple views flattened in the same canvas.

CULT: The documenting subject is thouroughlycultivating his life project in all directions also expecting to become a cult because of this very perseverance.

CULTURAL: The documenting subject is neither interested in high culture nor in low subcultures but at the very culture he can reflect out of a non pretentious and non fanatic but genuine look into reality.

CULTURIZED: While mass media culturally impoverishes, this peronal take on media is a mean to enrich the general cultural heritage of the documenting subject, given all the exposure to which he

is subjected for the sake of his project, an exposure mostly in the middle stream of life (nor too main nor too low), where authentic culture lies.

CURATED: As big complains rises around the incomprehensible data generated by computers as a big babel tower, the documenting subject shows the different approach of curating with love is data as an ark ready to navigate over a big flood to come.

CURATORIAL: The meta part of the project selects and organizes the flow of human production impressing the documenting subject.

D

DANGEROUS: As the documenting subject is alone documenting himself, some shooting might be problematic and to a certain extent dangerous when he is for instance shooting while doing other things requiring concentration such as driving.

DARING: Certain instances of the project are quite exciting in that they have the documenting subject not only to dare within his own private domain but also in that of others, like filming in alien public spaces, or taking spying pictures on others for his essays, or installing illegally his work.

DARING: The documenting and in particular the filming makes the documenting subject dare to push to the unexplored and go beyond the conventional familiar.

DARING: While the documenting subject attempts to utilize the new medium for its potential of reaching and beholding higher altitudes, he is forced by the social conventions to utilize his willing to construct in the lowest terrains.

DARING:: If on one side it is the documenting subject who has dared to go beyond his naturally preset limits, artificial footing has brought him at the same footing with immigrants who left their countries not for the sake of a spiritual undertaking but only tempted by consumism.

DECIDED: The whole of the documenting subject undertaking is based on rigid decisions on which other rigid decisions are added thus allowing a thorough construction where he becomes both the master and the slave.

DECISIVE: All the documenting subject enterprise is characterized by a rather drastic way to make decisions. As choices needs to be made, he often promptly react, almost instinctively as if in a face to face confrontation with the enemy or on a journey which is anyway determined by providence. Such prompt decision making is however often blocked and confused anytime social interferences

come about.

DEEPER: As the knowledge from the outside may be delivered superficially, this project can be also seen as a method to perceive more profoundly. This is for instance the case of new acquaintances who are met at social gathering and photographed. The meeting might be quite superficial but the editing of their single portrait requires a longer time in which the documenting subject can immerse himself in every single hair of the person while extracting manually the background.

DEMONSTRATIVE: Instances of the project can be conceived as demonstrative of the processes of creation. The documenting subject is a demiurge sharing these processes with others, his son for instance, but ought to document them as documentation becomes the primary mean of communication.

DEPENDENT: A lot of the documenting subject's mood largely depends on his project, mostly based on his work but also coming to exuberance the few times society facilitates it which only happens when it thinks it can facilitate itself through it, which is always unlikely the case.

DEPENDENT: While other parts of the project are completely independent and can be carried in complete self-autonomy, the Exhibits strongly rely on others whether institutions to host them or people to host the documenting subject while producing (e.g. In a more affordable and industrialized country).

DERIVE: Considering life itself like the predefined structure of a city, the documenting subject adopts to it a sort of flânerism a wandering away from the predefined social itinerary but rather an exploring a revaluing of a path with an imaginable aim such as the end point of a pilgrimage.

DESIGNED: The documenting subject bases all his work on a master design as if this design was given to him from the almighty, and he is only there to execute it.

Desireless: By having quickly explored both the natural and artificial world the documenting subject is not captured by any desire for anything better than the present condition he establishes with himself and the surroundings.

DETACHED: The documenting subject, although experiencing the same alienation of progress, being born in a remote yet charming and ancient nature, has always a hope to get back to it, away from the hopelessness characterizing intellectuals lacking a natural background.

DETACHING: The project can be seen as a process in which the documenting subject continuously connects and disconnects himself from some of his arts to connect to others and then to disconnect from them in order to return to the previous ones.

DETERMINED: The documenting subject's operation can be also seen as a deterministic approach to confront the determinism of human's technological destiny. In this respect it can be seen as

an anticipation of such destiny.

DEVELOPED: As a physical discipline would train the agility and the fortitude of an athlete, equally we can not disregard that the life project is a discipline training the mental faculties of the documenting subject. Where such a mental faculty however burns out, is in the attempt of communicating such a positive fact. The burning out is however overcome by including within the discipline a continuous renewing such a communication.

DEVIATING: The operation of the documenting subject can be also seen in terms of deviating his psychological and physical pain building a constructive activity which do engage as well as do not such pains.

DEVOTED: In certain cases, in front of a magnificent perspective view and lacking anywhere to seat, the documenting subject bent down on his knees like in front of an altar. Having his butt seated on his shoes he then films such landscape.

DEVOTED: The documenting subject is devoted to his work, or at least has devised a practice to which he can be devoted to, in an age in which there is little possibility for a continuous dedication.

DEVOTED: This archival practice can be also seen as some kind of a religious ritual, a devotion that do not lead to any fanaticism but consolidates the otherwise empty everyday existence.

DIAGNOSTIC: The documenting subject is fast in recognizing certain things, whether strawberries on the side of a forest path or other clues, like a primitive hunter with a strong survival instinct.

DICTATING: As a dictator might govern a land, the documenting subject has realized that he is governing the production and post-production of his own content, resulting also to govern his own life and affecting that of his closest ones. In this sense he acts more as a liberal patriarch seconding the willing of the most near surrounding.

DICTATING: Under the financial dictatorship and governance that new media technology has generated, a counter dictatorship of the self through these very media may be the way to at least regain a certain autonomy.

DIDACTIC: The films are highly didactic material to understand the kind of process behind this life long documentation.

DIFFERENTIATED: When pondering new part of the projects the main idea is to repeat the same patterns but with variations, thus not using the same medium in the same way.

DIGESTING: Instances of the project can be seen as a trace of the documenting subject's digestion of what he must consume to survive both naturally and socially, with a social consumption which somewhat interferes with his natural production and is somewhat turned into a production by

acknowledging it.

DIGNITOUS: Despite the many perversions wide spread by an apparently wealthy society through their mass media, the documenting subject tries to maintain his integrity and dignity also when the very society puts him in highly frustrating situations where the only escape seems to embrace such perversions.

DILIGENT: As a monk transcribing the truth of the holy scriptures, the documenting subject meticulously transcribe the sections of other essays he finds particularly enlightening in respect to part of his life practice or more generally to the whole of his enterprise.

DIRECTING: Based on the poetic the documenting subject undertakes, his life gets directed towards one configuration more than another.

DIRTY: The paintings of the Archive are more like scenographies sketched in different layers that despite being of one dominant color retain the dirt of the other colours when the general design was quickly conceived. In this respect the latter part of the process is more of a time consuming definition of these layers in a single chromature.

DISAPPEARING: The documenting subject has often been very present within a local reality and then suddenly and completely disappeared from it, making the Website publication of his project rather valuable for those who keep wondering about his reality, although they will have to try to interpret his perception of reality and will not get too direct feedback from it.

DISAPPRECIATED: While the documenting subject has imposed on himself a form of enslavement which supposedly ties him with his inner self, humans in general get more enslaved by society. In their enslavement they cannot appreciate and prize any of the documenting subject's outcomes but rather seek to compensate their frustration with highly amplified media alterations, distortions and accelerations.

DISATISFIED: The documenting subject has a tendency to be dissatisfied with his social living and can only achieve satisfaction through the practice he has devised.

DISCONCERNED: The project has no interest in how prestigious a place is versus another, the Exhibit could happen anywhere preferably in places where the architecture is more suitable to host the project and closer to the ideal architecture visualized in the Virtual part of the project.

DISCONFORTED: The documenting subject has a tendency to leave with the least commodities and surplus, only adapting to the necessity of others such as his family members and enjoying more unnecessary things just in another stage of his life, like a retired soldier.

DISCONNECTED: While the documenting subject often bridges with his practice different realities, he actually remains rather disconnected from all the hyper connection coming about with

telecommunication. In this respect he is able to maintain his integrity and concentrate in an otherwise distracting and phagocitaying network which he really only tries to utilize as a medium now that it is very much in the verge of becoming the actual message, a network about networks and a colonized knowledge about knowledge.

DISCONNECTING: The documenting subject has a tendency to disconnect particularly with these artificial realities not supporting his investigation for a more real reality.

DISCONTINUOUS: While the archival practice is on-going and has to be continuously respected, the meta part of the project occurs more informally and can be interrupted or resume any time in accordance with the documenting subject's own sensitivity.

DISCREPANT: All the temporal and spatial information are disconnected creating a black out for the surveillance type of system wanting to track individuals to maintain power over them. The autobiographical data is rather only interpretable by the single human alone and his intimate and sensitive relation to it.

DISCREET: Other than in a few occasions, the documenting subject does not let go to certain exaggerated tendencies as cultivating a vice or a evilish imagination.

DISCRETE: In the presence of others the documenting subject is most sensitive and discrete not to overcome them with his documenti practice but rather letting is emerging in the spontaneous flow of for instance, a daily adventure in a medioval city with his girlfriend.

DISENGAGED: While being completely engaged and devoted to his natural doamin he has created around him, the documenting subject is completely disengaged with society rejecting in the long run any form of social comitment.

DISGUSTED: The documenting subject can at times be disgusted by society and react against the very stupidity he sees occurring around him while not getting too easily indignant by media.

DISINGAGED: Due to its great engagement ti his life-project the documenting subject cannot maintain any formala engagement with any other project or person. Rather tha latter are utilized as new vehicle to the project until they last.

DISOBIDIENCE: It is a recurrent social disobidience ans obedience to himself that fills the documenting subject with new spirit.

DISOBIDIENT: As soon as the documenting subject is instucted to comply to certain social norms, he immediately obeys to then go much harder into respecting his own conventions and pursue the intuition rose with his own project.

DISTANT: As an exiled the documenting subject endurance great distance from his closest ones and his project becomes also a way to communicate to them without the superficiality of the ready

made tools provided by mass media but in a depth of perspectives.

DISTANTIATING: Rather than immersing himself in his social profession, the documenting subject takes a big distance, both physical and also intellectual, allowing concepts and resolutions to come in his head without any force.

DISTANTIATING: The project is often exchanged for an artistic practice in which the documenting subject is immersed, unable to reflect, yet this very practice is in fact a way to distance from the engulfing commodities of consumer society governed by media. In this respect it is a way to govern oneself with a personally crafted media practice and have a critical overview of the enslaved others governed by the social media.

DISTOPIAN: The dream of a country place in nature is no more, at least within the artificially contaminated context where people are concentrated in order to survive. The documenting subject has thus to readjust his natural inclination and aspire only metaphysically to his ideals of a final ultimate architecture. Any other attempt would either lead him to a miserable isolation or political terrorism.

DIVERSIFYING: Rather than choosing different people to fulfill his willing for social establishment, the documenting subject chooses to diversify himself to fulfill his spiritual willing.

DIVIDED: The documenting subject seems divided between the nature in which he would permanently settle and the artificial he undergoes for the sake of his project which is in a way a search for a ultimate natural settlement but however unsettles his attempts to link to a nature which is probably then not the promised land.

DIVINE: The Virtual is indeed an inspired attempt to constitute the divine by means of technical aids which are all transcended both through time and their placement into a remote nature possibly only Virtual as in a painting.

DIVORCING: In a society where now not only marriages but also friendship and all sorts of relationships are formalized through media in order to provide the bourgeoisie a formal sense of security, the documenting subject cuts out of all these contract based systems and rather seek a deep exchange when the situation arises, despite the fact that the other person might also have the philistine tendency of having but not being, and intensely experience such relation.

DO-IT-YOURSELF: The documenting subject chooses to attempt a self-sufficient production making mostly use of the surplus going to waste from the market controlled economy.

DOGMATIC: After technology has come to bring much freedom, turning much of the public and personal world upside down, the documenting subject's undertaking can be seen as an attempt to establish a new set of dogmas to regulate such liberalism, a dogma which however give rise to

other sort of liberties, legitimized by such constraints.

DOGMATIC: In a time of immaterial, spiritual crisis, in order to contrast the financial dogmatism that generates it, the documenting subject embraces poetic dogmatism to resignify the impoverishment humanity.

DOMESTIC: As human labor becomes immaterial, the documenting subject retreats in the last shore of possible materiality, that of the house wife, thus, in this sense, not willing to turn feminized but really attempting to maintain a last possibility for being active and thus masculine. This domesticity becomes his new hunting ground.

DOMESTIC: The documenting subject attempts to be satisfied within his own domain and can manage that successfully despite all the social interferences which wants him out.

DOMESTIC: The ultimate factory of the documenting subject is in fact his home, where all production and maintenance is executed, both working to survive and making work out of the work on surviving.

DREAMER: The documenting subject keeps pursuing his dream without putting it in the drawer but setting a method that induces him to pursue it. The methodic approach is then here the key to maintain the dream which the involvement in the social life tends to erase.

DRIVE: The documenting subject feels a urge to conduct his project and particularly when he comes in a new and previously not documented environment. Then he can get rather restless particularly if there are other people around to slow or hinder him.

DRIVEN: While the main-stream artist seems to be driven by cosmopolitan trends, the documenting subject lives in the margins of these trends and rather has an inner sort of drive cultivated beyond the fashionable yet also taking it into account.

DUELLING: If on one hand the documenting subject wants to avoid any technology seen how it affects nature, he incorporates technical behaviours in order to recover his nature.

DUSCOVERING: The project documents not only every day life but the very process of discovering and learning that the documenting subject with his curiosity and surprise undertakes.

E

EARLY: The documenting subject is not only punctual in delivering his outputs but often he comes earlier and he is thus often mistrust until later when his early coming is understood.

ECLECTIC: The documenting subject derives by nature from all sources that stimulates him, an

eclecticism that cuts really well with the digital media he utilizes and is characteristic of its southern appeal and nomadic style.

ECOFRIENDLY: In his light existence the documenting subject avoids any wastes, making actually use of other people's wastes and getting along with what remains of their consumption yet ultimately investing for his own self-sustainability.

EDITED: Slowly the documenting subject has moved from a fixed system which does not require any post editing, to master a more flexible system with some retroactive editing. This micro-editing is however treated again as small outcomes of the fragmented history he is creating.

EDITED: The project in general is proportionated and its part repeats rhythmically in a crescendo. In this respect the duty of the documenting subject becomes that of editing the information captured from reality within the set templates.

EFFICIENT: The project is permeated by a positive attitude which relaxes any anxiety by acknowledging that everything will be accomplished when the time will come.

EFFICIENT: The documenting subject is like a machine when it comes to update every morning the Archive. Such an efficiency is necessary to then have time to live the rest of the day.

EFFICIENT: Despite the recurrent indifference and inefficiency carried about by the increased speed of telecommunication, the documenting subject maintains a looser post and yet is able to efficiently manage with all his social relationships, and his personal stimuluses. The approach is always to take one thing at the time and give it the right time.

ELECTRIC: The documenting subject utilizes mostly electrically driven apparatuses which sustain its entire project yet always as an enhancement and never as a substitution of his faculties, like riding an electric bike.

ELEVATING: with the many anxieties given by society, this archival practice is a way to transcend them and constitute a ground from a level of real thinking of less worldly concerns.

ELLIPTIC: The writings of the documenting subject and more particularly the writings of his dreams, are elliptic in that they start with something, move on to something else to then return to the previous thing.

ELITARIAN: While many other parts of the projects can be easily made popular, the filming of the process, being based on an everyday poetic can only catch the sensibility of few rather than that of the masses used to much super eventful fiction.

EMANCIPATED: As emancipation seems to be at the base for a spiritual sensibility, the documenting subject seems to have a natural tendency to self-induce it, ideally by isolating himself into a natural and sublime, but ultimately ending at the margins of society.

EMBEDDED: As the first forms of religious art, the products of this project are not meant as single pieces to be viewed singularly, but rather as part of a bigger architecture. Potentially they can indeed be like the later kind of bourgeois art and be disimbeded but it is not what they are meant for.

EMBODIED: The life project already matures throughout its development all that it can be possibly post produced out of it and or relating to it, preparing somewhat of a plan that only time will be able to accomplish.

EMERGING: While the media imposed from above already projects to the mass an image of the end, the personal media coming from below brings forwars the emergence, the life to come rather than the final death.

EMPHATIC: The documenting subject not only register reality with a future audience in mind but also his fututre self when he for instace, will have to render the clouds or drawing he annotates.

ENANCHING: While there is much arguing whether media is an extension of humans outwards, this life-project demonstrates that it can equally extend human faculties inwards, and thus integrate rather than disperse ourselves.

ENCOURAGED: The plan he has laid out does not put the documenting subject in doubts and discouraged about a particular instance of his life project. All is pursued with most faith for what he has conceive as an absolute perfection to aspire for.

ENCUBATING: The documenting subject experiments for a long time with various formats and awaits that what he so cheasefully encubates, naturally comes to life.

ENCYCLOPAEDIC: The approach of the project is never to repeat the itself in each part but with variation. In this respect also the material utilized in the exhbith are different, ranging from wood, to glass, metal, plastic and ceramic

ENCYCLOPAEDIC: The documenting subject is really meticulous tmap out the possibilities, this with the support of time which can overcome any collaborative and consumptive approach, thus showing an alternative, non-social utilization digital media.

ENDING: In a time in which humans have the prospect to extend their lives through technology preventing renewal, the documenting subject plans, like in a game, plans his game-over, his death and retirement to let others emerge.

ENDURANT: The documenting subject has a driving endurance which is yet administrated so that he tries not to force any boundaries but slowly overcomes them with patient and a progressive natural progress as that of an useless plant which slowly increase its size and is just later accredited for its magnificent results which are based on the poetic of time.

ENDURING: The documenting subject attempts to keep as long out in a nature that can be at first site an outer realm but it is only in reality a nature he seeks to reflect his inner one. In this respect the documenting subject has learned not to go too remote, but reflect his nature also through his very practice.

ENERGETIC: In the apathy characterizing our contemporary living, the documenting subject injects his energy wherever and whenever the circumstances allows it, circumstances which he seeks to create with time by testing the ground ahead.

ENGAGED: The documenting subject has devised a series of practices which keeps him very engaged with his reality both in an imaginative and critical way but in either way constructive.

ENGULFING: All the operations that the documenting subject starts outside the project are soon engulfed within

ENGULFING: Having started from a humble and minor perspective reflecting the self, the documenting subject has progressively being able to engulf larger matters.

ENLARGING: From the perspective of the small fish, the documenting subject has been able to expand enough to now be able to eat the big fish.

ENSLAVED: Rather than be socially enslaved, the documenting subject, with his project, has developed a way to be self enslaved, being at the same time also the master and thus also benefiting from his slavery without the sense of conducting a meaningless life under the annihilating social rules.

ENVIRONMENTAL: The actual picking of discarded objects from the sidewalk can be seen as an environmental practice like that of old retired and possibly emancipated elders taking up the duty of also picking trash and keeping the environment clean.

ERECTED: In principle the project has been conceived by the documenting subject to break loose from the seated posture to which each social individual is subjected, going thus for an education by nomadic experiencing than the sedentary one of learning through books. A reaction then to a passive state through a computational technology that got us even more passive.

ESCAPING: The documenting subject manages always to find a state of harmony in nature as well as a state of disharmony in societies from which he at last always escapes.

ESSENTIAL: The documenting subject is not only concerned with living an essential life avoiding any material surplus, but the same goes for the intellectual surplus and abstraction the industrialization of academia imposes but he anyway tried to avoid.

ESSENTIAL: The documenting subject reduces all his comfort to the most essential in order to be freer.

ESTIMATED: The capacity of the project has been estimated. The fulfillment of the project is however dependent on life circumstances, it is an attempt to keep up once talent in a minimal everyday fashion demonstrating how imposing even this approach could be despite the fact that some artificial causes might hinder such fulfillment particularly in the ever more pervasive presence of the above mentioned artificial factors.

ETHNOGRAPHIC: The meta part of the project observes the documenting subject in his practice as some sort of self-ethnography over a life-time. This meta project is particularly relevant in a time in which qualitative technology are being completely replaced by the hidden surveillance of a media covering its commercial purposes by being more social.

EVENTFUL: These fables extremize the action that is often charges contemporary fiction. Rather than making a very uneventful work as it is often the case in more elite cultural productions, the main protagonists of the fables are constantly undertaking an action which leads them to other actions without any interruptions.

EXCEPTIONAL: As everyone at last seems to comply to a system, the documenting subject attempts the exception by devising his own system which both takes him above the social system and engulfs it.

EXCITED: The same excitement felt by the social consumer prior purchasing his fetish desires is felt by the documenting subject after having renewed his project, a passion in this respect, which he keeps renewing with meanings rather than disregard for another as in the case of the consumer.

EXCITING: The documenting subject manages always to agitate life the right bit at the right time, this in order to provide a constant but subtle excitement making his overall existence quite novel and in a way exotic, embracing many a human dimension, being one and many kinds of humans at the same time.

EXEMPLAR: This project may also only function as a mere example showing the possibility of forming one self even in a time in which human possibility of dissipation has highly increased with the pervasiveness of media.

EXILED: The most familiar state for the documenting subject is that of exile, and so his best friends and places.

EXILIERANT: The documenting subject is most exhilarant taking forward his project other than the social formalities to output which hinders his will. In this respect he devises ways to work around it and recuperate his exuberance.

EXITING: The documenting subject is always on his way out of a framework knowing that it can

never last too long and that situations might easily turn around. In this respect he always tries to have a food ready onto another situation which also allows him not to get enslaved of a former and maintain his independence.

EXPANDING: The documenting subject acknowledges that one ought to feel a growth in order to be optimistic. Through his project he attempts to demonstrate how this can be done naturally via the artificial technology he has at hand.

EXPANSIVE: Rather than creating something meaningless out of an existing world, the documenting subject attempts to create a whole new world out of the little he can gather from the former.

EXPERIENCED: The documenting subject enterprise is based on not knowledge alone but first on experiencing in first person and with all his senses.

EXPERIENCED: The documenting subject has made himself the carrier of many a human dimensions, fully adapting and absorbing and thus filtering humanity through his poetic.

EXPERIENCING: With all the shifts of paradigms he has undergone, the documenting subject experience on himself what society experiences at large, particularly in a time that these shifts are more recurrent.

EXPERIMENTAL: As a camera and tools for documentation are needed as proves of an experiment, these tools become the actual experiment of the life project, thus becoming a documentation of a life long experiment about documenting.

EXPERIMENTAL: Based on his repetitive discipline the documenting subject pursue his life going on the various vicissitudes, however not sure of the outcome from the very fact that he sticks to his discipline.

EXPERIMENTAL: The whole project can be seen as a big experiment despite its apparent, conservative nature which is however required to generate a consistent body of data.

EXPERIMENTAL: The whole project can be seen as a long term experiment evolving over time. It's main proof is the possibility of still being able to exist despite the increasing decentralization of humans undertaken by scientific proofs.

EXPLOITING: While the social worker is locked in his office and kill his boredom by consuming social media, the documenting subject make use of this time to produce his own private media.

EXPLORATIVE: The filming of public spaces gives the documenting subject a mission to explore out of the safe indoor environments, seeking for interesting vanishing points and really mapping out extensively the places he explores also with the other parts of the project.

EXPLORATIVE: The willing of the documenting subject has brought everywhere both in space and

in time, going even back to previous instances of his life.

EXPLOSIVE: Allot of the thinking of the documenting subject revealed through is project is quite provocative in that he does not apply any of the political correctness dictating social communication but rather venture to express systematically all sides of the ways he perceives his surrounding and himself.

EXPLPOITING: The documenting subject is certainly basing his operation on an exploitation of himself which however does boast the proliferation of his possible manifestations, renewing itself without drying up the resources of others. On the contrary others might be encouraged and boast on their turn to proliferate creatively.

EXPOSED: Having decided to report on the human condition by placing himself in a multitude of perspectives, the documenting subject is inevitably exposed to the causes of human mortality despite his caution and slow approach on the technical acceleration.

EXPOSED: In his pursue of the real the documenting subject is constantly exposed to danger, mostly caused by the sedentary humans and the aggressive behaviour that rises from their corporal and spiriitual captivation.

EXPOSED: the documenting subject necessitate to continuously expose himself to reality in order to keep proliferating with various ideas and combinations and perspectives.

EXPRESSIONISTIC: The drawing, like in folk art, carry allot of human expression probably not as refines as the one of professional artist but far more impressive and imaginative.

EXTENSIVE: The project thus not only include a documentation of the pretentious centers but often takes the documenting subject to the peripheries, were locals are more likely to concentrate.

EXTERIORIZED: In his effort to construct a subjective realm, the documenting subject seems to find the exterior surrounding more of a projection of his inner spirituality than viceversa.

F

FACILITATING: Tyhe documenting subject often facilitates others, particularly in their social pursues, taking over their natural duty where he can be most at easy to cultivate his project.

FAITHFUL: The documenting subject can embrace for long no other faith but that about is own project which makes him completely careless about any engagement with any human society but that interested about it. Ultimately he finds the natural sublime the only thing worth dying for.

FAMILIRIZING: The project can be seen as a process of familirization with the brutal alienation

taken forth by worldly ambitions of human corporations.

FASHIONABLE: The Exhibit of the project is a sort of surplus which, like fashion, only occurs if there are extra means. In this respect, no exhibitons might occur in a state of economic recession but the years of surplus will be waited.

FAST: In all the social life the documenting subject has chosen to maintain, he needs to be fast and efficient to keep up his discipline in the few moments of intervals of solitary freedom, this sort of life offers.

FATHERLESS: The documenting subject is characterized by the lack of a father which gives him free ground to evolwewithout really embracing any form of patriarchy.

FATIGUING: The project can be seen as a way to fatiguing in the non-physical environement taking place with not even an intellectual weight.

FEARLESS: Avoiding any social responsability, the documenting subject is not afraid of loosing his position andhaving ti starve for some time. He has rather a subtle yet present passion to carry on his project which his in a away an authentic account of his esistential surviving.

FELT: By adding the burden of documentation the documenting subject have a further possibility the otherwise to light and artificially conforted experience, thus keeping a thinking and feeling human rather than a social animal.

FILLED: A sense of panic pervades the documenting subject if parts of the project are not fully meant to be filled and there are empty spots. Emptiness, in certain instances respect is treated as a filler.

FILLED: Possibly due to his complicates background and his willing to create something beautiful on top of it, the documenting subject has now a story to be told, a drama that keeps reactualizing with the struggle he faces to pursue his poetry.

FILLING: The documenting subject seems to be obsessed to fill the spaces, or better the canvases he has chosen to manifest his ego while he is most careless of those that are for instance assign to him by society.

FILMIC: The life itself of the documenting subject has become a work of art in itself, this out of the total poetry he has endorsed on himself to avoid its total dissolution.

FILTERED: Each part of the project does not require a filter as the medium it utilizes to capture reality is already in itself a filter.

FINITE: The project has no ambition to be infinite but clearly sets its quantitative and temporal limits.

FIRST-PERSON: The documenting subject is always trying to be present in each of the shooting also

when he is only experiencing a situation which might affect his practice.

FIRST-PERSON: The documenting subject seek to experience the processes of living and creating in first person, withstanding also the fact that allot of the contemporary living involves mediated experiences but to this respect he creates his own mediation to become more of an active producer than a passive consumer.

FIX: The documenting subject attempts to collect systematycally every moment of truth, a truth worth to be remembered. It is in this anxiety that he has developed a system of total recording which sets him at easy, as the passing truth can then be capture if not by one part of the systemm by another, as nets of different matrixes capture a passing fish in a river.

FLATTENED: The found object are mostly already flat but are otherwise flattened to fit inside the collecting pouch. They are later also flattened digitally in the scanning process yet here some three dimensionality of previous folding and so forth is visible.

FLAUNER: While the older flauner used to get lost in the network of his city, the modern flauner is lost in a larger network of many a city to which is catapulted to by the relativized distance of air flight connection.

FLEXIBLE: At times the documenting subject is required to be too flexible in order to reach the others who not seem to reach him in their rigidity.

FLEXIBLE: The archival practice is based on the documenting subject's willing himself, it is not the time based demanding performances where for instance things are done based on the mechanical time like a picture every hour, it instead reflects the psychological tempo of the documenting subject who is set to achieve the work in a larger time frame and thus can fully manage it himself, taking rests or working more intensively as he feels like.

FORGETFUL: The documenting subject easily associate and replace other things such as his acquaintances. He is highly associative, which is a away is process of immagining anc coming up with ideas but might be related to childhood trauma such as the loss of his father and the moving away from his natural background, all of which has been replaced with new father, friends and background continuously through his life.

FORTUNATE: Also in the misfortune the documenting subject can consider himself fortunate to be able to document a new dimension like being without a job. This mostly apply only to social misfortune while natural misfortune can set a hard impact on the project.

FRAGMENTED: After attempting to mainatin a physical unity, the documenting subject, seeking his spiritual integrity ends up to a rather fragmented physical dimension which he has to patch up by keeping ubiquitous and actively connect these places in person.

FRAGMENTED: To maintain his stream of thoughts which also much correspond to the contemporaru lifestyle, the documenting subject keeps adding the fragmented to the flow rather than going back and tediously try to rembed them in the already archived flow... this also thinkign of his way of writing theory.

FRAMED: Despite aknowledging that self-imposed frames boast creativity, the documenting subject is aware of the diminishment affecting the individual when constrained by external frames imposed artificially which do not match his natural cosmos of meanings.

FRAMED: Not only for those parts of the project but in general, much of the documenting subject effort is that of framing reality from the multitude of pespectives and with the multitude of media he constantly captures it.

FREE: Not fully belonging to any society, the documenting subject frees himself from all the taboos and conentions they pose, unafraid for instance to discuss in his essays subjects that are not considered of a certain elevation or has being excluded from consideration. The same goes when creating and dealing with the mundane everyday when everyone else is shifting the focus to politics.

FRESH: As a Diogene the documenting subject content himself of little but also seek the freshness of a surrounding and the sun which are often sealed out by contempary society with their intelligent but in reality stupid artificial environments.

FRESH: The documenting subject is always alert if anything is stagnating and tries to avoid it as he would try not to have any rotten food in his fridge. He would then rather drink frwsh juice than the fermented wine with which society forces him to live with reaulting in his criticism.

FRUSTRATED: The documenting subject gets frustrated of the slowness of the social system and tries not to affect his agility by conducting his own system, his project.

FUGITIVE: After the realization of the precariety in which his love can be delivered to a physical and material place, the documenting subject has opted to focus his love onto something virtua, immaterial and if not, spiritual. Thsi makes him a nomad, building his promised land within through the fragments he collects from real lands which he will never be able to take care of without soemone stepping over particularly through the technical amplification of others' presominance.

FUNERAL: The actual title of the project and all its intent are strong connotetions to its mortal faith which from almost the beginning has already embeded its end.

FUZZY: The documenting subject realizes that development rises from the one small concession that is allowed out of a broader establishment dictated by a certain discipline. Said thei the

documenting subject has anyway to confront his personal discipline with those of the establishment.

G

GATHERING: The documenting subject sees the artificial environment also as a natural environment where to gather is food and eventually also succeeding in getting nourished by it, as the conventional society starts recognizing his effort.

GATHERING: The project is also an ark gathering the disappearing crafts which humans are progressively abandoning in their becoming technical.

GENDERIZED: The fables not only alternate all sorts of animals but also all sorts of genders which much represents the gender crisis of today's society.

GENERATING: Rather than a system for representation, this quite structural project can be seen as a system for proactive generation of content where the old is forgotten to leave way to the ever growing evolution.

GENERATIVE: The content generated by the documenting subject is the result of a scheme which dictates what should be inserted, thus pondering various perspectives and bringing in new ones.

GENEROUS: As the work is seldomly exhibited, the outputs are often given as presents to friends with whom a certain affinity and esteem is shared, yet it is not divulged to the general public particularly not in their corrupted platforms of social communication.

GENEROUS: Despite the fact that the documenting subject has initiated a commercialization of his life production, most products are likely to be given away for free. This commerce like production is in reality then a way to infiltrate in people's mindset.

GENIAL: As society gets further educated with instructions to be creative the fables do not respect any such method of creative composition but rather it is a constant shooting of what these methods will never allow to achieve, namely what only talent can manifest, authentic strokes of geniality.

GENIAL: Having little the documenting subject has to really be able to utilize what he has also subverting the conventional functionality of things.

GENUINE: As humans' imagination is becoming more and more manieristic and disconnected with nature, processing representations of representations, the drawing of ideas attempts to maintain an actual link to reality itself and from it get inspirations, avoiding any active consumption of

already fiction disconnected to any reality as it is more the case.

GENUINE: While most of cultural productions today are for the sake of the production they address, the drawings tries to be genuine avoiding any form of manierism. In this respect the documenting subject avoids the over-consumption characteristic of our mediated time and balance it off with production.

GESUIT: From a rather Franciscian beginning, having left all his material belongings, the documenting subject has turned more into a Gesuit, cultivating his own sciences and making sure that he has the tools to conduct them, living like some Gesuits in a foreign country, at the shadow of a much protected court treating his work more as a curiosity.

GIVING-UP: In order to pursue his intuition, the documenting subject has given up repetidely many of his socila states, loosing material fortunes but gaining spiritula ones yet never falling in a state of misery but finding a maximum contentment in the minimun essential.

GLOOMY: Despite the fact that the documenting subject always seek an elevation towards the sun, he is aware that such a sun, the light so well depicted by painters, overexposed the capturing devices such as his video camera. In this respect the best movies are often shot in a rather offuscateds and silvery light.

GRADUAL: The documenting subject does not attempt to achieve everything at once but sets himself in long processes where results are only gathered with time and care.

GROUND-UP: The framework that the documenting subject has created in order to produce his project has not being imposed from above but has rather slowly emerged along his necessities to organically expand. Thr framework then thus only guarantees that this is done coherently with the whole.

GROUNDING: All the practice of the documenting subject can be also conceived as an effort to stay grounded even in a very virtualized environment, actually creating a ground even in such environment.

GROUNDING: The documenting subject does not wish to go beyond the intellectual stimuluses he experiences, pushing into high and abstract grounds but utilizes his practice also as an anchor not to go astray.

GROUNDING: While intellectual practices go astray, not having any ground in the real, this project is a firm point of departure from a real, to which the dodumenting subject ought to return in order to keep it up.

GUIDANCE: No toher philosophy, nor theory but his practice itself guides the documenting subject in his decisions particularly oriented to keep it alive and growing.

H

HANDICAPPED: In the technical acceleration and total lightness, the documenting subject embeds his practice, a weight to his everydayness which sets him constraints but also provides him with directions in that he would know what to choose for based on a balanced fulfillment of the various parts of his practice.

HAPPY: Aside from all the difficulties and obstacles imposed on his way by the guardians of the establishment, the documenting subject is very happy about the achievements of his own work.

HARD-WORKING: The documenting subject always attempts to find a new excuse to build on his life project and has to fight the idleness emerging from the social dues he has to pay.

HARDCORE: As most artistic venues shine of an aphrodisiac and soft vanity, this project pursues the potential beyond the any of such vanity contentment, producing a thorough body of work which constitutes in this respect a whole world of its own, independent and possibly more coherent than the official one.

HARDWORKING: All the pleasures and last the documenting subjects allowed himself are actually also taken with the final objective of contributing to his project, like socializing or consuming other culture which are later additions to complement the initial parts which were exclusively about work like the photographic tracking of activities.

HARVESTING: The documenting subject is undertaking a sort of extensive harvesting of the crop he daily cultivates and stores in different compartments to later experiment to further process them.

HEALTHY: The archival practice tries to promote health suggesting the documenting subject to be both active mentally and physically but also with due rest.

HEALTHY: The documenting subject is always aware to have a healthy life, in this respect also balancing between actual living with others and recollecting alone.

HERMITIC: The documenting subject feels like a hermit distancing himself from society, going far north in the remoteness and then come back to it, to then retreat and reflect over once again at a distance.

HEROIC: The documenting subject, as other practitioners is like a hero, where the work becomes an adventure he undertakes.

HIDDEN: The documenting subject only speculates with his work if he is really forced by the circumstances to do so. He would otherwise dedicate himself completely to it with the prospect of

delivering it to casual passe by and the future.

HIGH-QUALITY: Despite using mostly low quality ways of documenting, the documenting subject achieves high quality by both systematically document and sort such components and also by placing a coherent frame around them all.

HISTORIFYING: The documenting subject is certainly historifying but we the only difference that his historification begins from scratch without any consideration of the previous achievements of history which would only impeded any such undertaking, an inspiring rather antiquating kind of historifying.

HOLLY: Every time the documenting subject puts himself to perform one of his practices, a special moment arises. The speciality of such moment is probably made holly by the fact that such a performance will add on a work which is meant beyond the spatial and temporal boundaries, working as the very testament decoding life before death.

HOMAGING: As it might look that the documenting subject as one who has left his fathers, we might instead reconsider his practice as that of whom is in fact paying often homage to them, by for instance returning to older cultural productions. In a way he has abandoned the father who has betrayed his father. He returning to the original father.

HOMOGENIZED: The solarization applied to each scanned decal, acts as a filter homogenizing the otherwise incongruous visuals, picked in different places and times.

HOMY: Despite the nomadic and temporary existence of the documenting subject, he tends to create a very homy and cosy environment where he settle. The exterior then might look very rough but the interior nicely decorated.

HORIZONTAL: As modern humans, lacking any gravity, are left without any horizon of meaning, the exhibited artifacts provides a new one that can serve to them as a model to imitate or simply get inspired from.

HOUSING: After much effort to device a clothing to start the project, the documenting subject is now mostly concerned for its housing, shifting from a nomadic to sedentary mode.

HUMAN: Despite the fact that technology is actually replacing human in its activities, the photographing of all the object used is an attempt to maintain the human dimension by maintaining technology as a medium, this represented by the use of our hand which really is what makes us humans and distinguish us from all other creatures and ultimately gives us intelligence.

HUMAN: The project is the result of a mechanism in which the primary motor is the documenting subject powering with all his physical and mental efforts the mechanic of the wheel. Its effort can be in this way seen as the remaining of a wind mill which can inspire the imagination of future

visitors.

HUMBLE: Just the living as an immigrant in foreign countries guarantees that the documenting subject does not grow arrogant and too vain about his project as well as his keeping in the shadow of society, avoiding recognition while being able to enjoy the natural sun.

HUMBLE: This project avoids any worldly ambition, an ambition which will throw it into chaos like that of a Babel tower. In this respect it pursues more the accomplishment of a Noah like ark, conceived in the hidden, collecting the potential rather than exhausted outcomes.

HYPER-AWARE: As it might seem that the documenting subject is absorbed into another reality like other users of technology, he in fact utilizes it to have a hyper awareness of it.

HYPOCRITIC: For his martyr-like nature, the documenting subject gets trapped in social situations and often breaks loose from them only when the reason of his life, his official martyrdom, gets affected.

I

ICONOGRAPHIC: The drawings make use of ideas that have come in our subconscious. Certain of them might have come in recent generations such as the telephone and the computer while others, even though starting to be popular, may not quite yet enter the documenting subject's subconscious also because all the new cosmos of devices and so forth is rather intangible, more soft than hardware and thus harder to represent.

IDEALISTIC: As social members are drawn to consume their nature, the documenting subject shows the possibility suitable for our technology-driven time, of mystifying it, mystification being the only way to preserve nature from such consumption.

IGNORANT: The documenting subject is aware that every construction begins out of a very questionable principle but that this is however necessary to overcome the apathy of his too educated and questioning generation. His life construction becomes in fact the stronghold from which he can question their questioning and mostly their vegetating and arrogant apathy.

IGNORANT: The documenting subject purposely keeps within his self-constructed faith without questioning it and really without attempting any knowledge that is too high nor either too low such as all the evil distributed to the masses to consume. Such evil is only gathered sideways and it is seen rather as a supreme natural intervention, a strike directed by providence rather than the devil.

IMMERSIVE: Rather than philosophizing about other people, the documenting subject, as with his own work, immerse himself in the work of others by actively reanalyzing. This analyses then arises from a reworking of the works.

IMPERFECTIONISTS: As the documenting subject attempts an overall perfection, the minor parts constituting such perfection are not rendered perfectly such as this very notes or any other representation he creates. They are all instances of a moment in time and space of a certain perspective.

IMPETUOUS: The documenting subject ejaculates out new concepts to then dedicate the rest of his life to refine such quick conceivements rather than just ejaculating for the masturbation sake as it is a tendency today.

IMPOSING: After having seconded for a time the social environment, and having decided to second his nature, now, after he has begun to master it, the documenting subject is ready to impose his saying to the social environment he had abandoned.

IMPRESSIVE: Many parts of the project are based on the construction of visuals which, like ancient memory images impresses the mind. This practice came in fact as a mean to remember dreams through mentally created visual compositions.

IMPRESSIVE: The barbaric content of the illustrations of the Origins can be rather banal for adults but have certainly a great impact on kids that are quickly drawn into the visual narrative of the historical scenes.

IMPROVISED: The fables are improvised in a sort of subconscious stream revealing much of the documenting subject psychological state.

IN-CONTROL: As our subconscious gets more and more directed by the social system, the documenting subject alone makes these processes conscious and thus is able to restore the human directness in his being.

IN-CONTROL: The documenting subject always like being in control and never loose it like drinking and so forth. However, at times and in the few social gatherings he joins, the documenting subject is the most out of control, swiftly putting up all sorts of crazy acts and jokes in a complete thoughtless and fluent state of mind.

IN-CONTROL: Via his life undertaking the documenting subject is able to regulate himself and his emotions rather than relying on imposed regulations or the total social irregularity that electronic media has provoked.

IN-CONTROL: Via his practice, the documenting subject has got capable to open and close certain psychological valves, immediately switching to one or the other as the real situation demands as if

he became a perfect mimesis of the media of his time.

IN-FRAME: The content of the project is kept within the frame within which it was developed and it is not let migrate under different frames to suit their willing of power and establishment.

IN-LOVE: The documenting subject seems to procrastinate via his project his period of feeling in love, arching from the love experienced by the young to the love experience by the old and thus attempting to by pass the feeling of disillusion and hater experienced by the adult man. In this respect the documenting subject maintains the ambivalent position of both a young and an old man but never that of a mature adult.

IN-NEED: As most people are in need to communicate to others, the documenting subject is in need to communicate to himself and only later through others via this kind of first internal communication.

IN-ORDER: The documenting subject attempts to mainatins order and balance even if the excalation of events tends to always have him to reorganize. In this reapect he is like a warrior not only expecting a battle and placing his pieces in order but ostly expecting death to come to pick him and find him ready with his suitcases to leave the wordly land.

IN-PROGRESS: The project keeps constantly evolving into something bigger and yet more coherent and complete.

IN-THE-CLOUDS: Despite dedicating much attention to reality, the documenting subject is often absorbed in writing and thinking and fantasizing for instance when walking in the public and not only alone at home.

INCLUSIVE: While from the beginning the project tended to exclude meanings, as it matured it has tended to re-include all meanings, even the past ones that were excluded and found and become important once more like the booklet writing.

INCOMPLETE: Instances of the project are not complete but have to be contrieved together with other instances in order to get a broader and more complete and close to authentic perception of the represented reality.

INCORRECT: While social communication seems to be hindered from its spontanueity for the compromising political corectness, the documenting subject, little concerned with his social status is open to incorectness and freely express his opinion, yet in a meditative and evolving fashion, in an open process of thinking displayed in his essay writings.

INDIAN: The documenting subject comes from a still rather indigenou premise surrounded by natural meanings and shocked by progress. In this respect he belongs to a second generation of shocked indians tries to regain an identity wiped out in a previous generation which has turned to

drinking and abusing the artificial.

INDIFFERENT: The documenting subject develops his own knowledge apart from the dominant knowledge erected by society. He is in this way rather indifferent to defend or try to establish his findings but just keeps up his research within his providence inspired framework.

INDIGENOUS: While the contemporary colonialists whine over the dead indians, they keep unawarely killing the indian among them with the establishment of artificial comodities.

INDISCRIMINATING: The broad approach applied by the documentitng subject allows him to apply his perspectives from all fields without any discrimination, not even for the discriminating fields.

INDIVIDUALIZED: While new media bring the great opportunity back to individuals to produce individually it also provides the terrible opportunity to consume alone like alcholists drinking by themselves. The documenting subject attempts to exemplify the former.

INDOOR: Despite the rather urban dimension in which the documenting subject acts, the Exhibits are all meant to happen inddor and under a roof, creating a new contemplative dimension to bring the audience into.

INESTIMABLE: Both the fact that the life project is far from being completed and the fact that it requires time to read it as a old novel, it is hard for outsider to esteem its real value.

INEXAUSTABLE: The documenting subject has to manage his energies in order to be able to keep on with his not too demanding but constant preactice. In this respect the exhaustion demanded by society to its members has to be avoided.

INFORMAL: A rather informal approach is taken in the extreme micro faiths of the many micro societies making up todays humanity. The documenting subject then welcomes their believe and complies to their claims yet is main focus and believe gets always out in the universal

INHERITED: Different parts of the project have been inherited from different circumstances belonging to different cultures in which the documenting subject has been immersed. In this respect, these parts find their highest fullfilment back in these cultures like the portrait of acquaintances started in China with the rounded faces of the locals naturally filling the vertical templated of that part of the project, of the running in America or the solitary walking and recording of thoughts in Sweden.

INREALIZABLE.svg" style="margin-bottom:-14px"> As the Exhibit part of the Virtual building project attempts to achieve the perfection of the Virtual part, the economic, social and political constrains of the physical world prevents it, making only samples possible to be exhibited.

INSPIRED: Like a Noah set to build his ark, the documenting subjecthas this constant urge to keep on the building of his Virtual ark without really knowing the scope, as some sort of a symptom to

something to come.

INSPIRED: The documenting subject has a constant inspiration almost as if it was something other to endow him with strokes of ideas, whether an inner or outer subconscious.

INSUPPORTABLE: The quasi psychological activities of the documenting subject creates in the long run a feeling of intolerance from the people closer to him. At first they might be amused, at second they can get used to it but at last they may get much displeased knowing that part of the content produced involves some reflections about it. This particularly the case of a girlfriend who might get rather jealous.

INSTINCTIVE: The documenting subject's project is like a way to regulate his strong instinct which would be too invasive in a highly stimulating environment.

INTENSE: The documenting subject is like a specialized soldier making heavy use of light artillery in the pursuit of his practice, his existential drive and ultimate will towards his own death.

INTERESTING: As the actual outcome of the project might result boring and too unreadable for many, the actual effort of the documenting subject to have carried such enterprise, thus his real biography might be the ultimate authentic narrative, what at last would make great sense and be highly communicable.

INTERMITTENT: The Journal project can be also seen as an Odyssey where the hero comes home but in reality his return is rather intermittent with several short trips home to make up a large journey. It is then a going back and return that increasingly near the final destination.

INTERNATIONAL: As his financial situation is stabilized, the documenting subject opens up to the world and maintains international relationships mostly even at the private level, becoming as well quite hospitable towards strangers.

INTERNATIONAL: The many different parts of the project has started in many different places worldwide, involuntarily inheriting some characteristic of these different cultures such as the vertical stripe of faces of acquaintances in China, the transfigurations of clouds in Japan, the running and walking in the States, the allegorical photographing of objects in Italy, the descriptive video recording in the Netherlands and so forth.

INTERNATIONAL: The various part of a project, despite being conceived by the mono perspective of the documenting subject, offers a rather broad panorama of international occurrences which he has exposed himself to in his physical and mental investigation.

INTERPRETATIVE: The photographing started as a way to document from a day, the things that had affected the dreams of the previous night or might have affected those of the following. In this respect much was catalogued from reality in order to link that to the subconscious.

INTERPRETATIVE: While the archival productions can be compared and interpreted by the public, the documenting subject is able to interpret each of them based on their reaction, like based on what they like and what they don't like (e.g. art curators and other vane people enjoy the drawings while disliking the photo project which is in turn enjoyed by scientist but not really by humanist until they are told about the final architecture which is really disliked by architect etc.).

INTERWOVEN: The various layers in the paintings are interwoven among themselves coming in the background and foreground. In this sense the reproduction of these painting in woven fabric is most suitable.

INTERWOVEN: The Website becomes a Website in a way that it creates links among the work itself and other works of this and other times and spaces.

INTENSIVE: Fully laid out the project becomes a very intensive execution of various procedures in which the documenting subject can be engaged with according to the circumstances.

INTIMATE: The documenting subject seek for an intimate dialogue in everything whether with himself, the others or a landscape. In this respect he often runs away from situations which do not allow such intimacy, such as a commercial profession.

INTOLERANT: While the documenting subject is very much welcoming any natural manifestation, throughout the project the reader of this Journal can detect a certain intolerance for humans' passive utilization of technology and rather bitter comments of the documenting subject of all those near him who get absorbed into a passive media consumption which often interferes with his active media practices.

INTUITIVE: Often the documenting subject has to rely on his intuition alone to orient himself and explore unknown spaces. This is even more emphasized when fully responsible while having a guide would on the contrary disorient him and leave him unable to reconstruct the undertaken trajectories.

INTUITIVE: Rather than applying methods predefined by society, the documenting subject uses his intuition of a primitive to proceed in his investigation.

IRONIC: Rather than lamenting the tragic events of modern life, the drawings of ideas attempts to make fun of them as another mean to get over them.

INSTITUTIONALIZED: While the documenting subject dislike any institution operating on the people, he believes that people should constitute their institution individually and that main institutions should be aimed to favor the talent of people which, once expressed, will automatically provide solidarity and esteem among them.

K

KEEPING: While from the beginning the documenting subject got rid of the material he had processed, in later instances some of the uselected material has been selected also as a new component to represent the project.

L

LABORIOUS: The project per se is not so demanding and well diluted but the struggle to communicate it and bring it out is what turns it rather laborious as it ought to be reprocessed in several reading formats.

LABOURED: As a factory worker the documenting subject is trained to process the whole assembly of his project particularly at times in which it undergoes structural changes.

LEARNING: The documenting subject commenced his documentation as an act of coming to the world, becoming a man who enthusiastically learned to explore. The documentation became important to document his heroic and at the same time poetic exposure while serving food to homeless in Canada, making painting rituals on a beach or crossing unexplored mountains willing to record his thoughts and the spiritual elevation of the moment.

LEARNING: Through out the circumstances the documenting subject encounters by accomplishing his willing, he learns most of all about himself, the monster behind his character which he come to know how to dominate and can turn again monstrous if captivated by society.

LEAVING: The documenting subject is always on the verge to leave all the artificial disorder caused by society and shelter himself in the natural order only the single individual, in his humbleness with the ground and consequential connection to the divine, can manage.

LEVELED: The different levels in which the project is conceived also correspond to his level of commitment which ranges from very high when the parts of the project deals with himself, to low when the part of the projects involve others and the discipline cannot be enforced but has to be negotiated as it is the case of the portrait of acquaintances.

LIGHT: This type of immaterial practice of archiving reality in time may actually seem to become a heavy burden but it actually creates much lightness in an existence aiming not to seek worldly accumulation and social titles but only this spiritual cultivation.

LIGHT: Aside for the quality, the documenting subject seek his equipment to be light and not obstrusive or of a hinder to his life. In this respect the quality of the result is often taken in lower consideration.

LIGHT: In all its undertaking a general principle of avoiding obstrusion is taken by the documenting subject. In this sense a light approach is always promoted to allow not only space for himself but also for others.

LIGHT: The documenting subject has made his passion his main work, a work which requires a certain sensibility and thus cannot be overwhelmed by anyother work which is taken much lightly.

LIMBO: The documenting subject viscillates from a stae of totaly hollyness to a state of evilness which his absorbed in his attempt to puritu from the pervasive surrounding to which he responds by erecting such a meta representation, the homogenization and seasoning this assimilation has undergone.

LIMINAL: Allot of this individual production is made by the documenting subject in the many moments of transitions between official events.

LIMITED: Due to his rather demanding self-driven practice, the documenting subject is limited within the social-driven mecchanism and have to stuggle to interplay with it in order to keep his autonomy.

LISTENING: Certain parts of the project are more explicitly dedicated to listening rather than saying. This even when it is the very documenting subject to speak, this time however not through is consciousness but through is subconscious as for instance in the case of the melodies coming spontaneously to his head.

LITERATE: The documenting subject experiments out of the narrow frame of communication based on writing exclusively and move on elaborating other forms of conceiving himself throu other media he daily seconds and masters.

LIVE: The documenting subject has opted to experience in first person raher than form himself via the mediated knowledge provided to him by society.

LIVING: The whole project can be seems as a constant postponing of the time to die by not indeed finilizing but laways keep elaborating on and rengaging with fresh energy into every micro process.

LIVING: Until the end of his project the documenting subject is motivated to take on new life experiences, theu creating new dimensions for his om-going documentation and a very intriguing narrative.

LOCAL: As local cultures can no longer rise suffocated by globality, the documenting subject himself manifests the possibility for a new micro culture, as an isolated tribe maturing its own

culture but also setting up within it filters to survive outer influences.

LOCKED: All the back-ups of the life project are physically or virtually locked but the one the documenting subject carries on himself which he is ready to defend with his life.

LOOKING: The documenting subject always puts ahead of him something to seek and thus can be grateful of providence once he finds it.

LOOKING: The documenting subject, like a primitive trying to survive in an environment, has his eyes wide open to try to detect all that his intellect can nourish from, thus varying from things he feels he would need more than others, balancing his intellectual diet.

LOOPING: Usually the documenting subject starts dreaming of a situation that is re-evoked again at the end of a dream such being with somebody, have a problem with someone else and solve it with the aid of the first somebody.

LOW-PROFILE: With his quite compromising work, the documenting subject maintains a rather low profile towards his contemporaries who, on the other hand, exults in bringing forward their own profiles more as a facade than an authentic account of themselves.

LOW: Despite the attempt to have an elevated overview, the videos of public places are taken while seating and often in non elevated environments such as urban contexts where the documenting subject is confined.

LOVEFUL: The documenting subject has a strong inclination to love and take care of what is need and yet he is confronted with a technology driven intermittency which dictates when he should and should not do so. This intermittency is at the base of his virtual undertaking which makes up all this fragments of love into a continuum.

LOVEFUL: The quality of this project is assured by the willing of the documenting subject to take care of every of his sheep, having often to go back and rescue a single one.

LOWKEY: The documenting subject rather lives a bit off and low key, and acts in such fashion without exposing himself to higher level, nor desiring them but only experinecing them at times, temporaly.

M

MAD: The recording of thoughts, liberates the documentig subject from his deeper thinking, bringing, in his prophecies, a sanity to the intricated psychological complexes the silent coondition of social emancipations, creates.

MAINTAINING: Knowing that all words and negativity is generated by humans in their artificial attempt to maintain their institution, the documenting subject keeps on maintaining his project like a natural garden, cynic towards all social enterprises but only respecting those driven by the passion of the single individuals and intimate communities.

MANAGED: As natural resources the documenting subject manages the putcomes of his project, aware os when it is time to take care of them, distribute them or let them rest.

MANAGING: The documenting subject reevaluating the incomes and outcomes of his project based on the natural and artificial resources to him available, namely his physical and mental conditions and his economical and social ones.

MANUAL: As an old Chinese bringing up alone the water from a river, the documenting subject is aware of automitized meccanisms but keeps his manual. In other words he does not utilixe any technology substituting his manual labor.

MANUAL: The documenting subject immerse himself in manual pracgices as a way to also overcome the dissatisfaction that all the technology caused tragedies and separations in his life has caused.

MARGINAL: The production of this life project can be seen as not only running at the margins of mainstream culture but also at the margin of the very life of the documenting subject producing mostly in the early morniing and evenings and leaving the core of the day to life itself. This also makes it differ from most intellectual and cultural enterprises which, focusing on the main, inevitably tends to become meta discourses, abstractions unable to focus but on the very state of being out of focus.

MARKING: The relation the documenting subject establishes between places and people is always rather deep and with a tendency to leave somewhat of a mark. In the case of artificial places the mark is meant to be left on its inhabitants yet with in mind an idyllic trace, an erection of a monument to the spirit in a natural landscape.

MARTYDOM: Many of the described personages are like saints who have sacrificed their lives to communicate a message, a communication that might have been corrupted and distorted by its ever more deaf recipient, the civilized man.

MASCULINE: Possibly not a female could be able to both conceive and conduct this demanding and discipline oriented project.

MASOCHIST: In the total comodity of today's technically comforted society, this project have a level of heaviness which allows the documenting subject to have the right gravity to reflect about our human condition.

MASTERING: The whole project can be seen as an attempt from the documenting subject to be able to master with time a large variety of styles and media. In this respect we may view him as an artist in the Eastern traditional sense, in his daily mastering of those arts, in his constant willing to keep them perfected rather than in a more Western like manner of bringing one art to exuberance and consume it.

MATERIAL: In the complete immaterialization of social labor, this project remains the only material labor to which the documenting subject can refer to, get a hold on to without going astray as the rest of his society. In this respect, this project is a physical stand on the abstraction of human duty and its disintegration.

MAXIMIZED: The documenting subject really adopts most of the possible technologies at hand but those that would automate the process of creation and thus replace him as the creator.

MAXIMIZED: The project makes progressive use of the potential capacity that gets available to a documenting subject who progressively learns to master more until the game starts to be over.

MAXIMIZED: While often the approach seems to be that of removing, reducing, minimizing, cleaning, after much struggle the documenting subject has opted to keep the umbrella open to a multitude of possibilities, not too little nor too many, like the type of vegetables in a garden or the ethnics in a city. In this respect, minimalism even culture could be seen as some sort of removal and uprooting and castrating of a larger emotional empathy, at least in that of communication.

MAXIMIZING: The documenting subject makes the most of every experience for all the related parts of its project like a nomadic tribe would do of a captured animal.

MEASURED: Based on a metric of himself, the documenting subject can now apply a metric to everything else, including societal matters.

MEASURING: With all his devices the documenting subject seems to explore the surrounding and measure it, not really to gather scientific data by humanly meaningful data, thus addressing a new path for the humanist to come, the humanist of the future being, in this respect the scientist of the past.

MECHANIC: Without his mechanic approach of going through the parts of his project one by one, allocating particularly events of his everyday to particular tasks, the documenting subject would not be able to achieve any consistent result.

MEDIOEVAL: Not like a medioevalist encapsulating itself in the study of ancient texts alone, but rather as a medioeval humanist, the documenting subject makes use of the systems at his disposal to create and recreate intellectual mechanisms, lubricating, adding and borrowing cog wheels to

a precarious construction to which he is the motor alone.

MELODIC: The documenting subject does not seek up to the modern trend of creating noise through the electric medium but to in fact create a meaningful understanding out of this noise.

MEMORABLE: The documenting subject only keeps track of what he mentally recalls of all the social production he more or less involuntary has to consume. In this respect he select just what he impresses him and that this the means he uses to overcome the overflow, selecting what carries a meaning to his existential enterprise.

MENDED: Due to the constant yet never abusive usage, the technical equipment utilized is quite mended over time to both fix certain difects it has, protect it with a second and temporary skin and to make it less apperant no to attract any thieves.

MENTAL: All the documenting subject's knoweledge is well assimilated within himself and does not require any referencial support to be delivered.

MESURABLE: The output of the project, the resukting columns stand like rulers, with which existence can be measured through the faces of new acquaintances who can e see temporary mirrors of the very documenting subject.

METAMORPHIC: The fable part of the project have all animals going through a continuois metamorphosis, constantly upsetting the fixed roles of nature affected by the artificial cancer.

METAPHORIC: The drawing of ideas is a result of association often inspired by absurd social behaviors. By observing these behaviors the documenting subject comes out with similar things that assocites it to it highlight ironically such absurdity.

METAPHYSIC: The quasi surreal surroundins and the sculpture like creatures of the three dimensional shape represent a dream like scenario, a metaphysical world which in the transfiguration of clouds reconnect to the clouds scene in the sky as the very sky was the inner volt of our brain, the projection of our subconscious.

METHODOLOGIC: Rather than reading and memorizing the content of the great masters crystillezed by society, a method is necessary to regenerate new masters in accordance with the potential of media.

MILITARIZED: Like a country that had to go to war, the documenting subject has embraced technology to proceed into his expkoration of the unfamiliar and overcome its alienation.

MIMETIC: As culture seems to mimic the source of its sustainment which in contemporary culture seems to be in fact politics, the documenting subject, going for a more self-sustainable approach ends up in fact creatibg a culture mimicing the self, the last source of authentic nature now on its way to extinction.

MINDED: The documenting subject is aware that prejudice are like a jungle and in this respect he does not choose to leave in the darkness of it but neither in the total open.

MINIMAL: So much is contained by the project yet so little it appears from the actual interface where everything is carefully packaged as the traveling chart of a nomad with the most essential yet various things to be carried on a trip, life.

MIRRORING: The life project becomes a sort of mirror where the documenting subject can, not so much contemplate his inner beauty out of vanity, but rather put it in order, take care of it as much as he combs his hairs in front of the mirror.

MISSIONARY: The documenting subject is like a missionary, however he is not out to impose his faith but to expose to the different cultures of the world.

MIXED: The documenting subject has established a broad platform in which he can operate making use of a broad palette of realities within which he is allowed, taking a moderate and in depth advantage of the potential, in this case operating in the full continent.

MONSTROUS: The life project, as a creature with its own life, keeps growing its organs and creating new organs as a mean to relate itself to the environment and be stronger to confront it or simply endure it.

MORALIZING: The formulation of thoughts is an actual process of moralization to help the documenting subject to overcome the everyday problems befalling on him.

MORNING: As early in the morning, and early in life, the documenting subject has a kick start the layout the rest of his day and life which might also live of the inheritance accumulated as such early start.

MORTORIUM: As the small commemorations of the dear deads in ancient Roman and Chinese houses, the meta part of the project also dedicates one part to the past dears who were of strong influence to documenting subject and mostly accompanied him to a certain point of his spiritual journey.

MOTIVATING: The documenting aspect of the project motivates the documenting subject to perform his willing even in the knowledge that it is done for something and one day will disappear. In this respect the documentation and the documentation of the documentation are methods to keep a constructive mood in the otherwise nihilistic deconstruction promoted instead by society through its media.

MOUNTANIOUS: The documenting subject, not really bothering about elegance, is quite pragmatic. This is quite represented by his outfit that is meant for all weather and is rather for outdoor activities as if any time he could climb up a mountain in any weather.

MOVING: The small pains and frustrations caused by a stagnating life have the documenting subject constantly seeking for inner and outer movement.

MULTICULTURAL: In the multiculturalism created by the technical medium this project intends to give the many victims of this diaspora a model for a new tradition to heal their alienation and emancipation with the unfamiliar reality and regain themselves.

MULTIDIMENSIONAL: As a sculptor the documenting subject, by looking at his project from various perspectives he can come out with new things to do and reasset to ultimately get a well harmonized and self standing sculpture meditated in all the specific points based on all others.

MULTIDISCIPLINARY: As disciplines seems to be enforced to constrain any geniality, the documenting subject makes full use of today potential to utilize many a discipline and thus providing clashing perspectives which wants the reader himself to actively interpret and analyze.

MULTIMODAL:The architectural and Virtual presentation of the Aechive is multimodal and allows the reader to compare and interpret such pure media specific languages.

MUSICAL: The documenting subject uses music as a manner to better convey his documented reality to strangers.

MYTHOLOGICAL: In a very rationalized reality which anyway the documenting subject tries to live poetically, the construct he makes by altering hi rational meaning creates a world that suddenly potentially populated of many mythical like creatures, intuitive associations sabotaging that very dry rationality using in itself a rather scientific method of regeneration.

N

NARRATING: While the proactive parts of the project wants the documenting subject to get in life experiences, the retroactive parts are somewhat a distantiation from life, a more traditional form of telling stories that has already happened or could happen but are not happening, or in someway their tragic content is unfolding but the very telling subdue their progress.

NARRATIVE: Each video is not only captured chronological but the very passage from one clip to another tells also a story, likely that of a journey.

NARRATIVE: In atime in which anyone represent and very professionally, the issue is again to create meaningful and readable narrative but also an aesthetic in which our aesthetic being can be contemplated.

NARRATIVE: Like an altar the interface of the life project narrates the life of a documenting subjct

devoted to self sacrifice for the sake of a sublime absolute.

NARRATIVE: Possible out of all the effort to self depict, what remains the most meaningful narrative is the very attempt of the documenting subject to do so, his biography while undertaking such a task.

NARRATIVE: The documenting subject utilizes his pretext of describing as an excuse to keep on narrating, a narration that wouldn't otherwise be approved by the technical society.

NASTY: As the social environment keeps disillusioning the documenting subject, he keeps on going back to his project, amplifying it and in a way on one hand pointing out the disease and on the other trying to heal it with uncritical compositions, with an overdose insight on the nature of being human, starting and starring himself.

NATIVE: The documenting subject interact with the surrounding, even the new surrounding, as a native, an indigenous, a hunter exploring and collecting hints but most of all respecting them, making treasure of them as signs of a providence which he is among the few to still venerate.

NATURAL: Several clouds are produced artificially by for instance industry. Those are more volatile and the documenting subject concentrates exclusively on the one provided by nature alone.

NATURAL: The documenting subject tends to construct out of what is already given without pushing to construct out of things he do not have. In this respect, the resulting construction is rather a reutilization of what is provided by the environment, something normal in a natural context and considered abnormal in an artificial one.

NATURALIZING: The practice of the documenting subject is not disruptive but rather it reacts upon the disruption caused by society. It is, in this respect, an attempt to reinforce a disappearing self, the last bit of authentic nature.

NATURAL: If he can the documenting subject always chooses to stay close to nature and never go to much for artificial events unless he sees them as bridges onto a natural expedition, a purifying one. Anything that is artificially conjested he might leave without hesitation.

NAVIGATING: As the documenting subject has learned to navigate and fish out of natural water, he has learned to do so at more artificial level, being thus able to orient himself and fish meaning out of more artificial and culturally pretentious oceans.

NEED: All the life undertaking of the documenting subject can be seen as a need for discipline, or an obsession to reactivate the self in the view of the technical numbness and social narcissism.

NEGOTIATING: The documenting subject, possibly influenced by his experience with Chinese culture, is constantly in negotiating his willing with society. What allows him to do so is the fact that he has been able to frame such a willing and in this sense it can confront the social frames.

NEGOTIATING: While the proactive part of the project is set, the retroactive part undergoes constant negotiation mostly based on what the particular social framework in which the documenting subject is in, allows him to undertake.

NEO-REALISTIC: The films are small accounts of simple everyday situations and resemble in the documentary style of neo-realist movies in their lack of great events and extraordinary actions.

NERD: Other than hanging out in the social mingle fulfilling his worldly ambitions, the documenting subject maintains his intimate solitude to develop an anti environment or simply an elevation of the ordinary into a paradisiacal perfection.

NETWORKING: Following the drive of executing his project, the documenting subject keeps navigating across a vast network of always changing relationships which might culminate at end of his enterprise but it is anyway doom to fade away with time and be replaced. His project is thus only a radiography of this within a settle time frame, his active part of life.

NEW-AGE: The presented material has some resemblance to some new-age movement with all its diagramatic and spiritual content yet also connecting to some massonic and occult trends like that of the ars mnemonica practices in the renaissance.

NOBLE: The exhibitions are sought ideally in noble places, castles, palaces and temples as noble is the intent of the project. This distancing from the modern museums and their styled architectures shifting away from a contemplative harmony that only symmetry and pure geometry can provide.

NOMADIC: The situation of the documenting subject is a most temporary one, he sticks to a place until the circumstances are beneficial to then move on.

NON-CRITICAL: By fully embracing the execution of the system generating his project, the documenting subject avoids any critical approach but of those who could undermine it. Only then his critical sense set to motion but otherwise he puts a lot of care not to be critical and rather immerse himself in his own production till again it gets threatened which however is unlikely due to his living in the shadow and not seeking any credits.

NON-POSSESSIVE: While much knowledge is consulted when the possibility is given, only its message is conserved. The documenting subject thus does not acquire any books or other cultural productions, he only consumes it and make the most of them on the spot, his possession is thus immaterial, it results into a mapping of ideas and correspondences that make up his cosmo of influences.

NON-VIOLENT: The project could be seen as a non-violent search for identity which has been befitted to contemporary media.

NONLINEAR: The fragmented narrative model that this project attempts also really reflects the

contemporary life he is conducting, with all its interruptions and new beginnings, micro stories often truncated and recuperated.

NORDIC: As the use of technology is more suitable in extreme conditions where humans requires it to survive, the documenting subject is based in a nordic environment where contemporary technology seems more fitted.

NORTHERN: As the technology for representation is now enhanced by artificial lighting, the documenting subject, with his drive for representation coming from the South has moved to the gloomy and more suitable for digital representation, North.

NOSTALGIC: The actual architectural structure and materials are inspired from a passed architecture inherited through the pre-industrial era. It makes a stand against modern architecture which is far less spiritual and longlasting, as in itself the Virtual architecture is not the result of an artificial acceleration but is build with them, brick after brick as in the former architectures.

NOVEL: These films try to render the variety of situation in which the documenting carries on his practices. In this respect the filming of redundant or too similar situations are avoided. While the components making up the scene changes, the actual plot remains the same.

NUTSHELLING: Instances of the project and in particular the meta part of the project, undergoes a process of selecting the most emblematic parts of a subject captured in various circumstances. This applies to subjects influencing the documenting subject as well as himself.

O

OBSERVANT: Visitors of the place will have to take their shoes off as in a mosque. This among other procedures are not only designed to increase the longevity of the work but also to increase the respect of the visitors towards the Virtual building.

OBSESSED: Rather than getting obsessed with the populist notion of big violence by bad powerful people towards most other humans, the documenting subject is more obsessed with the small violence affecting the single individual through a technology who, in his mind, is the real governor of society.

OBSESSED: The documenting subject is irremediably obsessed of his technical domain, as all others, with the only difference that the substance of his creation is life itself, bringing irremediably back to life rather than astrayed in an fictional domain.

ODISSEY: With its moving back and forth nearing his domain and being again taken away from it,

with the girls he has had and the prophecies he has received, the life of the documenting subject is much that of an Ulysses who will only succeed his return when old and yet might still have to endure more fighting once finally settled.

OFFENSIVE: The position taken by the documenting subject is not neutral nor fanatic. As visible in his essays, he thus moves certain offensives and certain prejudices placing the reader in a certain state of agitation, being sharp yet without cutting.

OFFLINE: While ambitious corporations are building Babilonic towers to take control of nature but in reality taking only control of themselves and creating much forgetfulness, this project is an example of creating a Noah ark to rescue the potential of humanity which the former ambitions threaten.

OFFSTREAM: The documenting subject is sufficiently acquainted with the different norms developed by different societies but rather than getting comforted in one of them, he matures his own by ways of discomfort.

OLD-FASHION: As contemporary work are tediously planned and fastly executed, the plan of the life project has been quickly envisioned and has taken a life time to realize.

ON-THE-EDGE: Rather than attempting to be at the center the building is meant to stand on the very edge of the sublime nature and the human corruption to which it functions as a reminder to halt such worldly ambitions.

ON-THE-GROUND: The base of the life process works like an anchor which never allows the documenting subject to go too much astray but holds him to dwell with reality, this also when going theoretical.

ON-THE-ROAD: Not only the documenting subject often finds his best alternating times being on the road and reading the world, but also he is most inspired by those who have seen the world on their feet and have a story to tell.

ON-TIME: The documenting subject is always most prepared to act in most of the circumstances which might befall on him and most always prepared for when the time comes. In this respect the life project can be also seen as a preparation for the ultimate circumstance, death.

ON-TOP: At every change affecting him, the documenting subject makes sure that he is on top of such change mostly adopting a strategy of inclusion of the new social paradigm into his old personak one.

OPEN: While most work is turning commercial and hidden, the documenting subject is completely available and open to be read and even robbed from the content of his work, knowing that it is the actual experience that makes him valuable.

OPENESS: As contemporary humans might close themselves to everyday stimulus, by means of this project the documenting subject keeps several valves open, getting inspired by the surrounding with for instance, his ideas or by other cultural productions etc. In this sense he maintains the element of surprise of a kid and the state of love of a young man.

ORDERED: The project might be also an attempt to bring the confusion to order, a confusion dominating a surrounding which the documenting subject is in no power to take care of, as its natural inclination would suggest him.

ORGANIC: The various extensions of the project seem to be like extended organs that the documenting subject puts up in order to handle the new technological extensions of the social environment.

ORGANIZED: The archival practice requires much of an organizational apparatus to efficiently order and process the inputted samples of reality.

ORGANIZED: The very organization established to pursue the project facilitates its production even in times in which the documenting subject is out of focus and has other things in life to take care of.

ORIGINAL: The documenting subject does not imitate those manners celebrated by the establishments but follows up to a natural language based on the very medium he adopts and its potential to capture what is worth remembering, as an extended poetical recollection intermixing with reality.

OUT-OF-CONTROL: The documenting subject only pretends to be normalized but keeps maturing his genius on the side and completely out of the social control possibly as he does not seek any social recognition and thus can go beyond the state of social stagnation.

OUTSIDER: As the worldly human ambitions prevail, real art emerges in the unofficial margins where spirituality can still be dwelled upon as in the case of the domestic intimate environment the documenting subject sets up.

OUTSIDER: Only by positioning himself outside, the documenting subject is able to confront relevant issues without worrying of the formalities which every society embeds to itself.

OUTSIDER: The documenting subject's is distantiating himself from society and social relationships, from which he deeps himself in to then redistantiate. The same goes with his own introspective parts of his practice. In the latter he dips himself in himself to the redistantiate once again when for instance getting closer to society.

OVALIZED: As photos taken in an amusement park where the heads are inserted into holes with other painted characters or as actual packages containing eggs, the portraiting of new

acquaintances stores its portraits.

OVERFLOWING: Rather than dealing with an overflow coming from outside, the documenting subject deals with an overflow coming from within yet set to be inspired in many manifestations from the surrounding.

OVERVIEW: In the more and more analytic technical work focusing on details, the documenting subject attempts to recover a more broader and panoramic overview by collecting systematically and patching all these details

P

PACKING: The project can be seen like the coffin that the documenting subject tries to minutiously pack to fit in all that he wants to bring to the after life. For this he really uses all his genius to figure out new ways of packing in more stuff, manifestations of himself he feels a pity not to bring along.

PAINFUL: Although the documenting subject has trained himself to gradually take up the work load required by the life project, just like an athlete who has to keep competing he has to suffer certain pain and can only decrease momentarily his performance.

PANTHEIST: Despite all the rave the documenting subject inhales from the adult world, he is still like a child getting impressed of life and wanting it to surround him until it grows adult as well.

PARTISAN: As institutions erect their strong establishment to which one has to adhere in order not to be emancipated, this project intends to act a solitary guerilla war and provide a model of self-sustainability for other people to sabotage such capitalistic take of power consuming them and their surroundings.

PASSIONATE: Certain parts of the project, mostly the meta parts are let grown in passion but are also let go when such passion take over the actual archival parts which has the overall priority.

PATRIARCHAL: This intuitive feeling of roaming to a different country and there succeed even if only virtually to find a temple, is somewhat distinguishing the story of the documenting subject who has been later forced to leave such country in a sort of persecution against such patriarchy.

PATRONAGED: The documenting subject is well aware that good taste can only come out of a noble patronage without which matured talents are reduced to misery and often end up in political contestation.

PAUSED: often according to the various circumstances in life, parts of the projects are paused and other are resumed providing a balanced in and out perspective on these various parts.

PEDAGOGIC: Much of the work practiced by the documenting-subject leads to much teaching and guiding of younger pupils. The work in itself become then only a pretext while the actual teaching vary in a range that is not the specialized and mediated one of modern pedagogues but it is in fact universal and learned through experience.

PENITENCE: The life project can be seen as a form of penitence conducted by the documenting subject to augment his pathos on an otherwise too light existence via the very technology that turns it light.

PERFECTING: While the conditions of the documenting subject are not perfect, he constantly strive for perfection which seems only to be gathered over time after several small interventions.

PERFECTIONIST: Far from being a maniac, the documenting subject seeks however some perfect shape to devote himself to as his mission to complete a square grid. This drive would not be there if there was not a plan to achieve such perfection, such a perfect shape.

PERFORMATIVE: The project is not mere representation but involves performative and life affective undertaking by the documenting subject which do not lack a subtle but constant risk particularly due to the persistence in performing the documentation parameters.

PERFORMATIVE: When traveling or home among the family members, the documenting subject becomes like a performer amusing with his drawing technique particularly kids or other spontaneous people.

PERFORMING: Like a performer the documenting subject has to set up his rules and frames in order to justify any of his undertaking which he would otherwise consider too banal, such as those that contemporary life enforce on him.

PERIODICAL: The documenting subject apply himself to different parts of the project with various intensities as the different work of a farmer in different seasons.

PERIPHERAL: Due to the demanding concentration and attention, the documenting subject maintains a certain distance to the centers which allows him to expand on his project despite being anyway connected to it via a good electric connection.

PERSECUTED: As social tolerance has increased and the older minorities are now prominent majorities, the documenting subject becomes part of the new persecuted minority of the few ones trying to pursue a stoic and ascetic life badly associated with immoral pedophiles.

PERSECUTED: While the people surrounding the documenting subject mostly use media as a distraction from reality, the fact that he uses it to get more immersed with it, and his discipline to do so makes him unwanted, a disturbing element and lastly persecuted.

PERSEVERANT: As the documenting subject undertakes more social disillusion, he keeps silent and

continues taking care of his project, cultivating his personal illusion.

PERVERTED: The documenting subject is inclined to pure spirituality but gets at times perverted by all the frustrating social procedures he tries actively to avoid.

PERVERTED: While dreams tend to be pure and elevated, much perversion is introduced to the subconscious via the pretentious media of for instance corporations aiming to sell their products and control the market. While the documenting subject is careful not to actively consume it, a passive consumption is unavoidable with the more and more pervasiveness of media technology.

PHOTOGRAPHIC: The stillness of the videos makes them quasi photographic capturing the emptiness rather than the dynamic of a place.

PHYSICAL: Despite other parts of this project being rather mental as this reflective part, the archival practice is actually to be considered an activity in an otherwise rather passive non-existence. To carry on this activity the documenting subject is not required to do any sudden and great physical effort but very much being constantly active, marching and industrially working in a full self-dictated discipline.

PHYSICAL: Every instance of the project often requires a variety of physical labour which in a way still inspires the documenting subject maintaining him in a more human dimension avoiding the automation of Computer environments.

PIGGIFYING: As an older farmer with the pig he slaughters, the documenting subject also attempts to make the most out of his production, inventing new ways and perspectives to remix the content.

PILGRIM: The documenting subject explores as a pilgrim attempting to reach all the spiritual heights of the places he visits.

PIONEERING: The documenting subject does not follow the general trend but rather a trend he develops with his own intuition like the style he has conceived in cutting his hairs, given the fact that he does it by himself and in this fact he might pioneer backward without the most recent and modern technologies.

PIONEERING: Up to a certain point and repetitively, the documenting subject has pushed forward in unexplored terrains both in nature as well as that in the social terrain.

PIONEERING: While the mass follow one another in the most conventional streams created for them by commercial and political corporations, the documenting subject attempts to open up and explore new paths, documenting silently his discoveries not to reduce them in new main streams.

PLAIN: The centralized horizon line filmed in many a natural landscape helps providing a sense of placid immersion into the middle vanishing point.

PLANNING: Based on the new circumstances at hand, the documenting subject, as a general in a battle, has to quickly come up with a documenting strategy based on the possible kinds of documentation he has made at his disposal.

PLATONIC: The reconstruction of the shapes detected into clouds is based on an archive of elements which are later composed with one another to render such shapes. This archive of elements is somewhat resembling Plato's world of ideas, the perfect models residing in the sky, the clouds.

PLAYFUL: The Archive can be also considered as a game in which the documenting subject resort after a traumatic childhood being separated from his father and later from, his father land. It is possibly the usual refuge of outsiders and the work to which they so eagerly dedicate to but also the work of those who represses worldly pleasures and find in the spiritual ones a substitute as mandalas for buddhists monks.

PLAYFUL: the documenting subject has a very playful approach in the making of his work interacting both with others and the environment in the discovering of exciting climaxes.

POETIC: A day is conceived as a poem and executed utilizing the different poetic expedients to sense it in several levels of depths and perspectives, creating a musical like dissonance between the various dialectics.

POETIC: Like a stronghold suspended on a cliff, the Virtual building keeps up a poetic struggle against the commercial flood promoted by an unhuman capitalism. It stands at the border of the livable like a symbol of resistance.

POETIC: The project can be seen as a rediscovery of poetic in a time which poetic can be seen as the only salvation towards total automation and alienation. This is done not by rejecting automation but by embodying it completely in the human behavior and developing a poetic language slowly, from this base, this embodiment.

POLARIZED: In all the polarizations artificially created to distinguish and label humans and their outcomes against one another, the documenting subject avoid such an easy affection generating much hate and rather opt to make distinctions between what is conceived under a worldly ambition and what is conceived under a spiritual one and in this sense polarizing between that and those who institutionalize and that and those who, more like nomads, live precariously to bring forward a delicate poetic without the sealed comfort of these institutions.

POLITICAL: The illustrations produced for the Origins section of the project reveals the political consciousness rising in the documenting subject after having experienced the evil side of humanity, particularly living in exile among other races in a time in which the last witnesses of human

atrocities are dying out and the new generation seems to prepare for new atrocities.

POLITICAL: Ultimately, the documenting subject does manage to provide, as a final moral, a message commenting on our being human in today's circumstance. Such a message may to a certain extent be more or less, if not adopted, reflected.

PONDERING: While told to specialize to one language, the documenting subject is rather concerned to let all languages have an equal space to manifest itself.

POOR: The documenting subject does not mind to sacrifice his excess and content himself with the essential, which is at the base of his constructions. This essentialization provides him the framework from which he is motivated to build on, the destruction of which may occur if this again leads to excess.

POOR: The documenting subject gets rich only when society allows him to. He then returns to his poor and sober conditions as soon as the wealth is taken away from him inevitably after his non-societal scopes are revealed.

POPULAR: The class formation that the documenting subject is attempting to impress on himself, is constantly undermined by the popular culture. In this respect he does not block this process but attempts to make use of it to rehabilitate a classical composition through the ready-made of this low culture dictated by a fragmentary technology provides.

POSITIONING: Adopting a strategy of inclusion, the documenting subject positions himself above even those that think they dictate to him their own specializations.

POST: The documenting subject has grown beyond himself mostly as a compromise to be able to integrate to the ever-changing behaviours that postmodernity inaugurates into the close others around him.

POSTPONING: With all his new entries and expansion of his project the documenting subject seems to postpone any social recognition which wants a work to be crystallized and categorizable, in other words not in progress.

POTENT: The Documenting subject seems very much careful to maintain his potential without exhausting it. In this respect he dwells outside of social systems which are in fact meant to enact such complete exploitation of natural potencies.

POTENTIAL: The fact that this project is focused on potential is accentuated by for instance the collection of portraits which often represents people which are still not completely defined, then mostly young but also old ones who have kept themselves open and flexible in their becoming despite the suspicion that society has towards them.

POWERFUL: The documenting subject to put a rather constant and diluted vigor in the execution of

his project as for instance in the filming of it.

PRAYING: Some of the more tedious work required by some parts of this project, like the scanning of the drawings, can be seen as some kind of religious pray in which the documenting subject performs the same ritual over and over as also a worker of a factory.

PRECARIOUS: Following up on his project, the documenting subject has absolutely no securities coming from society, securities that he could have but yet for the cost of compromise he cannot endure for too long.

PRECARIOUS: The filming of the process often occurs in precarious situations making use of the urban infrastructure to position the camera, often in rather dirty surfaces in which the documenting subject has to fix an equally precarious positioning using for instance the camera lens cover or his mobile phone to lift the optic. Such a result might produce a shooting from below as in the dynamic documentation of Russian constructivists.

PRECISE: The center of the video-camera is carefully pointed on the vanishing point.

PREDICTING: In the long run and based on the data recorded for instance concerning the weather, the documenting subject becomes even able to predict the upcoming data. While in detail this data change from day to day, overall the patterns can follow a similar trend.

PREOCCUPIED: The documenting subject is always careful not to lose his sensitive side like consuming too much passive technology or being too socially concerned and thus stop for instance, his childish imagination and dreams.

PREPARED: The drawings are never improvised but always prepared in pencil before the final is traced.

PRETENDING: While the films are all shot on location actually doing what he supposed to do, the documenting subject has to at times reenact certain parts like that of awakening which couldn't be shot otherwise as he is both the actor but also the camera man.

PRETEXT: The whole enterprise could be conceived as just an excuse to find more intrigue in the otherwise plain reality but also an excuse to carry out different modes of artistic practice which would be otherwise conceived as ridiculous if they weren't applied within the framework established by the documenting subject.

PRIORITIZED: Despite the fact that several other projects are run as output and reflection of the archive, the latter is prioritized.

PRIORITIZING: The documenting subject tries always to prioritize his archival practices and thus never goes astray with for instance the more theoretical and manneristic parts of the meta parts of his project.

PRIVATED: Certain parts of this project can be seen as substitutes to what the documenting subject has been privated of such as the Journal is certainly a replacement of the daily account he used to write to his biological father before the latter got out of control with his alcoholism. In the same fashion the dream diary could be somewhat replacing the spiritual association to his twin sister.

PROACTIVE: Even the retroactive parts of the project has treated as proactive construction in which new dimensions are created in the same fashion as the old, in a constant repetitive mode generating always changing variations.

PROACTIVE: Rather than utilizing media as a tool for retroactive consumption this project pushes the boundaries of proactive capturing. The result is never a result but a work in progress wishing to provide active stimulus in the audience rather than se back nostalgia as characteristic of media.

PROCEDURAL: The project is yet another procedures on the side of the many procedures occurring in order to accomplish things today such as the clicking of a computer mouse to click a virtual button to purchase an airplane ticket to go on vacation.

PROCEEDING: The documenting subject is eager to ove on and avoid to get stuck in artificial environments which would inevitably turn his recording redundant.

PRODIGIOUS: This project is characterized by a return to the father, a father that, on the contrary, like a son has already escaped the primary father, his link to nature.

PRODUCTIVE: Both dusks and dawns are productive periods for the documenting subject. The mornings however mostly deal with technology as an artificial sun light awaking the self while the evening productions let go to technology and are mostly conducted analogically, also not to disturb the upcoming dreams. This partition may be found in the very life production with its technical exordium and analogye ending.

PRODUCTIVE: The rules and constrains of the project set up the parameters to get the documenting subject in a production that is not over eccesive nor absent but continuois and regular.

PROGRAMMED: The documenting subjects is set to perform certain documentation without too much thinking about it but just unconsciously responding to the situations he encounters, like finding a public square with an interesting vanishing point where to seat and film.

PROGRESSIVE: Rather than developing a plan to document reality all in one, the documenting subject has started with one single focus from which he has later built up, adding new perspectives going along with the first one. These new perspectives have gradually amplified this focus from the self to its most utter surroundings.

PROGRESSIVE: The documenting subject has matured through different stages, mastering many a

levels and becoming, in a way, a complete spiritual organism, a process that is often hindered and blocked by a society which does not support individual maturation.

PROGRESSIVE: The overall project has been growing progressively, starting from a very basic "knowing of thyself" from which the documenting subject has been naturally expanding.

PROJECTED: At times, by pursuing his project, the documenting subject is drawn to believe that it is not him reflecting the world outside but that the world outside is a projection of his explorations which has in fact augmented the spectrum of his consciousness and thus of being able to recognize and know elements in reality which he first ignored. While enlarging his panorama with a dramatic picture of reality, the documenting subject attempts to bring back such reality to again the subliminal unconscious.

PROLIFIC: Once the documenting subject allows an opening of the framework he sets around him, he becomes too prolific and has to soon set a new framework.

PROLIFIC: The archival system devised by the documenting subject himself comes not out of a lack of ideas but on the contrary is a result of an over proliferation which, in our constraintless world, requires constraints. It is a way of managing such a natural proliferation rather than muting it as it is often the case.

PROMPT: The documenting subject is rather prompt to fulfill his task, no last minute work but always well prepared in advance with enough time to process it thoroughly.

PROOF: The life project works as a proof of not only the documenting subject's existence but of his overall work he has put to manifest it.

PROOFING: The meta part of the project also works as a further proof of the work conducted by the documenting subject for example in the filming of his practice.

PROPHETIC: The constraints and morals provided by the old prophets have to be refreshed to constrain the media driven contamination. This Journal accounts on such an attempt.

PROPHETIC: The extracts taken from other texts are most likely sharp comments on our present human condition and that to come, morals, passages worth remembering to reflect upon our condition.

PROVIDENTIAL: Despite the little warranties that the documenting subject has, in his faith for providence everything in the end works out.

PROVIDENTIAL: The documenting subject, as an ancient man, follows up to his destiny, however he realizes that this destiny is really bound to a constant technological development he ought to keep up mastering, as a monster with more and more heads.

PROVOCATIVE: Many extreme fanatics such as the traditional religious ones like Islamic

fundamentalists but also modern ones like radical feminists, will find the documenting subject's drawings most provocative and unacceptable, this despite the fact that they are the product of a flow that is rather non-intentional.

PROVOCATIVE.svg" style="margin-bottom:-12px"> Several ideas may provoke a certain indignation to a total outrage for certain fanatic groups to be found for instance among feminists and Muslims. This might indignation might be dissipated with the fact that such provocations are not sought out but they belong to a flow of ideas, an authentic stream of imagination which also includes such instances.

PROVOKED: The critical outputs of the project are elaborations of the provocative feelings the documenting subject has by being in society with his genuine intentions.

PROVIDENTIAL: Like on a journey the documenting subject accounts of his encounters and possibly loses his energy when these are imposed by others, and the journey gets supervised. In this scenario, he is often to escape and find his freedom back in the openness, which is however regulated by the rules he has established.

PRUDENT: Due to the amount of equipment carried around the waist, the documenting subject ought to keep a natural pace when for instance walking but generally also in life with his Archive practice keeping him more reflective.

PSEUDO: As the work of the documenting subject cannot be conceived as fully artistic, it can't be conceived scientific in that he does not make full acknowledgment to the material adopted. This manipulation can be conceived as a way to get over the block caused by much correctness in respecting the rights of such material.

PSYCHOGEOGRAPHIC: The documenting subject makes use of his intuition to move about both physical and virtual spaces. The path taken is dictated by circumstances and may differ if taken at a different time, but a certain style of choices, a characteristic tactic is discernable.

PURE: All that is brought in from the outside is somewhat purified and taken in a more ordered and aesthetically appealing fashion. It is then the content that is clean and not the illusion of a standardized template utilized by media corporations.

PURE: In principle the documenting subject attempts to keep pure, removing all the signs of dirt in his spirit, purifying himself when exposed to too much corruption by reactivating as a locomotive his natural spirit.

PSYCHOANALYTIC: Without the aid of a psychologist, the overall system adopted brings conscious the unconscious. It is then a way to self-analyze the psyche and maintain a certain equilibrium via a mastering of it.

Q

QUALIFYING: The quantification of the documenting subject actually improves the quality of his life while a seek for quality would deteriorate it.

QUASUI-INFINITE: The mastering of his proliferation has resulted in a quasi infinite generation of well framed and selected flows with a readable syntax which might be however not approached due to the laziness of an audience always fully attacked by submersive media content.

QUICK: The capturing and editing of the resulting films are quickly executed, providing an overall aesthetic that is based on the multiplicity of events representing the documenting subject's practice.

R

RADICAL: In a time in which humans are really much governed by the technical progress this archival practice is also a way to step out by setting up a radical agenda, a self-imposition forcing the documenting subject out of the social automatization, having him to exist again by means of providing him a constant way to assess his reality.

RAPID: The documenting subject is particularly now fast to edit through the parts of the project he daily updates. A more pedant approach, as required by the cultural establishment, would hinder his prolificacy.

RAW: With his project the documenting subject might demonstrate how inventive one can get with raw data rather than bored as with the processed data and it is how the rehumanization of the process of living itself that he can gather such primary source.

REACTING: While the documenting subject has been fast in pioneering the uncharted ground of the virtual, he has been slow in reacting on its colonization from power institutions and device a counter attack, a troy horse of some sort.

REACTIONARY: The entire undertaking can be also seen as the documenting subject reaction to the physical and mental idleness procured by the social institutions. In this respect he advocates for personal media for an active and engaging autonomy.

READAPTABLE: The documenting subject is neither too civilized nor too wild and is ready to at all times take the resemblance of a bohemian and let his beard grow a bit or that of a civilized man. In

this way he can bridge between different classes.

READJUSTING: The sequence of raw footages filming the documenting subject while doing his work can be seen as representing moments of transitions in which he has to adapt to have the various parts of his project to adapt to new circumstances.

READY-MADE: As it becomes harder for the documenting subject as any other creator to access the industrial production, the hacking of ready made products becomes fundamental to elaborate the outcomes of his project.

READY-MADE: The documenting subject tries to take things as they are and as they were given to him without imposing and or forces any drastic changes, or setting into processes which are against the nature of the context in which they are thought.

READY: The documenting subject is most ready to face changes always meditating in case of relative economic stability a period of relative struggle in which he ought to think responsibly about his practice as a child.

READY: The documenting subject though his project is ready to document and comment on the topics that are actually affecting his present life, a present life which though his ubiquity, can be seen as representative of other humans. In this respect the carrying of the project can be seen as the carrying of a burden, a cross to resignify a humanity in crisis.

REAL: Although the physicalization of the project might never be realized, its Virtual condition seems more real than the fake outcome one is to perceive in the real world, such as that of modern architecture which on this respect can be seen as more real in the environment where it was executed, again the Virtual.

REAPPROPRIATING: As the mass media imposes on us a content which we cannot reply, the Website can be seen as a way of replying by way of reproducing and subjectifying the imposed content, a media content we have the illusion of deleting more and more ourselves but in reality is strongly selected by a main-stream that an exclusive commercial interest.

REBEL: The documenting subject tends to subdue out of formalities and go rather on with his practice, breaking the indoor and passive commodity of intellectuals and rather go out to the world for his solitary production, and possibly more truthful representation as the framework was not given but self crafted along the way. It is then a more truthful and authentic approach only within the circumstances he has been operating.

RECENTERED: As the central perspective is now given to machines, like car on a street, and humans are left outside of it, the filming of public spaces is an attempt to regain such centrality although many of the resulting videos have a decentered perspective as it is too risky at times to stand on

the machines' way.

RECOMPOSING: As technology driven society fragments our life, that very digital technology is the medium we can utilize to mend it, and be ubiquitously constructive in every of the many fragmented and unrelated circumstances we are driven into.

RECONFIGURING: The documenting subject, at every new entry has to constantly reconfigure his entire project this also to keep up with the larger capacity available to him both with the increasing of his administrative skills and the actual digital storage offered by the technical progress.

RECORD-BREAKING: By continuously conducting several project using different media, the documenting subject could beat several world records, which however needs to be based on consistently, as for instance the man who has most consistently and systematically photographed or videorecorded certain elements over a certain time.

RECUPERATING: As crafts are quickly surpassed and soon in crisis, this project provides the framework to recultivate them such as going back to drawing, paintings and filming.

RECYCLING: While the mainstream imposes us its ready-mades, this project is a systematic attempt to reintegrating them into a personal sphere.

REDUCTED: As the social education takes the individual away from nature, the system adopted by the documenting subject can be seen as rather taking himself back to a even deeper nature, a nature which is yet to be invaded by society, that of the inner self.

REFERENCE: The project and particularly its Interface are, for the documenting subject likeplaces to mentally and psychologically refer to. Dwelling in unfamiliar environment and with neither a father or a father-land, these Virtual places becomes for him essential and they should be changed but stay the same and in the same position.

REFLECTIVE: As the systematic documentation of reality is a way to pause it and reflect about it, the documentation of the documentation is an extra layer of reflection which suffice in reflecting about the very act of documenting.

REFRACTIVE: The projects the documenting subject has intuitively embarked has somewhat determined his life. For instance the fact that he got into illustrating his Origins brought closer once again with his homeland and also brought him to discover signs of the ancient civilizations living there.

REFRAINED: The documenting subject sets with his project the natural limits to his action that would otherwise accelerate exponentially with all the possibilities the medium could offer. The project, in this sense, is a slower unfolding of possibilities.

REFRESHED: As the abstraction of a tradition kept alive by artificial institutions is rejected, the

documenting subject as any other subject may only restore himself by constructing a new a more authentic tradition starting from his own self.

REFUSING: The documenting subject refuses to engage in any intellectual activity unless he has accomplished his physical duty first. In a way then his physical duty lacking the possibility to have a garden becomes the taking care of his life project beginning with his proactive archiving.

REGENERATING: As human societies struggle to regenerate themselves beyond the past which technology allows them to conserve, the documenting subject starts from scratch to create a new culture of himself which slowly addresses these stagnating human cultures at last, injecting a new perspective and yet being very much altered by these very society numbed by their conservativity.

REGENERATING: Just a totalitaristic approach is able to regenerate the resources that the counter capitalistic approach totally consumes to the last drop. The Archive is in fact a great reservoir in times in which other reservoir are being consumed. It is a counter tendency which has this in mind and may in itself also consume parts of its reservoir just then to enlarge it in the disappointment following the reception of this consumption.

REGENERATING: Paradoxically, as the capacity to archive and capture human memory increases exponentially, life risks to become more bureaucratic and uninteresting. In addition the very memoirs human creates might end up forgotten into an unretrievable and obsolete format. The Virtual part of this project attempts to go over this paradox by composing his memoir in a rigorous and thus more interpretable syntax and a spatial presentation to be able to allow new associations of the resulting syntaxes.

REGULAR: The documenting subject attempts to keep his body and soul in motion yet by following a pace that is possibly not altered by the technical acceleration. The technical acceleration in this respect is just the vehicle and not the medium in which one can get caught into by for instance only being in airplanes and cities resembling airports but never getting out into a human exploration.

REGULATED: Despite a tendency towards mad work, the documenting subject always manages to alternate and stress other apparatuses resting previously stressed ones.

REGULATED: The project tends to be regulated in order not to overcome the exhaustion out of the infinite possibilities offered by technology. More parts have been added the more the documenting subject has been trained to master his documentation work. An element of common sense also and prioritization for what is most regulated, has been also the key of conduct.

REGULATING: As is passion gets boasted by new media, the documenting subject set forth not to avoid it or throw himself into it but to regulate a possible living with it.

REGULATING: The documenting subject's project can be seen as an attempt to regulate the otherwise infinite possibility of productions brought forth by new technologies.

REIMAGINING: The act of re-evaluating accidentally yet systematically the theory coming from the documenting subject and that imposed on him, is an act of reactivate it from the imaginative black out it creates.

REIMMERSED: The practice of documentation becomes a way to reestablish an interest towards nature from which we have distanced by becoming the very consumers of that very documenting media provided by corporations.

REINTEGRATING: While the archival parts of the project help the documenting subject to get closer to his private reality, the elaborations of the archive help him immerse himself away from all the destructions caused by the social reality which maintains worldly ambitions as its drive.

REINTEGRATING: While the social life splits us in many fragmented existences, the archival project can be seen as a common denominator that re-integrates them into one.

RELATED: Also the parts brought in the project from outside are all captured in relation to the projects like the readings of theoretical essays and its selection.

RELATING: Often the documenting subject refers to an inspiring model, a dead man whose biography he studies yet still developing his biography without really repeating nor projecting himself in any other, only detecting similarities along the way to his unique destiny.

RELATING: The documenting subject cannot but relate beyond the small canonic references imposed by the small niches of society. He, in other words, creates a constellation that is universal.

RELAXED: As this project might give an overall impression of an extreme, it is actually a liberation from the mania characterizing the life of the bourgeoisie. It frees the documenting subject from all that worldly attention exhausting the spirit and turns mania into pure passion and dedication towards something more elevated, love of existing.

RELAXING: While certain parts of the project can be conceived as neurotic, several are actually quite relaxing and work as a meditative break from the stress of contemporary life.

RELAYING: Despite being reluctant to social support, the documenting subject has configured a small network of close people he can rely upon and vice versa. These people are intimate to him and he does not hesitate to invest in them in a mutual relationship of understanding and respect. At times the small network is reconfigured especially when a friend close by gets too arrogant because of his social status.

RELIEVING: As a technician the documenting subject relieves the surrounding reality, translates it

into digital information, a mirror but also a therapeutic immersion into it.

RELIEVING: The morning update of the project alone has a therapeutic effect on the documenting subject who finds some kind of relaxation in going through all the various parts as a general either is soldiers or better as a shepherd with his sheep.

FORWARDING: The documenting subject archives to move forward while the most do not do so and keep numlike academics lost in the same old books.

REMEMBERANT: The document subject, under his photographic routine has thus to keep remembering to remember in a time when there is otherwise little worth remembering.

REMEMBERING: The practice of remembering is not attempted in this case for its own sake but to provide a method of selection from the gnostic moments one could remember and to verify one's own existence at regular intervals, thus also structuring it, providing a meaning to life itself.

REMEMBERING: With particular instances characteristic of the meta part of his project, the documenting subject is able to go back and resignify his past, highlighting recovering a pathos by choreographing these fragments of a still life with motion and music, giving them and the project in general a poetic soul.

RENATURALIZED: It is by completely embracing the technical essence of the artificial living that we can paradoxically reconnect to nature as the documenting subject showcases with his project which is not so much about mapping but rather about turning the everyday reality gully technical yet within a frame established by himself.

RENATURALIZED: As culture redundantly repropounding identical productions in different time and space, such as musical hits, human subconscious enters a black circuit. By annotating and recomposing these artificial identicals, an evolutionary state is regained. In this case it will be the actual performer of the resultant notations to provide a human dimension to these melodies, enabling to get out of his passive role of main-stream listener.

RENEWABLE: The final building is not meant to be a longlasting monument but aims to promote renewable approaches, particularly also in the material utilized like wood and what the local nature can offer.

RENEWED: The documenting subject writes for instances one dream but does not stop to it and analyze it. He thus forget about it and rather move forward, allowing himself to live on without the burden of history and allowing the reader to read his flows of content however they like, generating new possibilities in them as well rather than locking them down with an analysis.

RENEWING: Despite the fact that the documenting subject maintains his paradigm, he anyway manages to renew within without any revolutionary changes.

RENGAGED: The practice adopted by the documenting subject can be seen as a practice of reengaging with life and all its human aspects after the allhination that came about with media. This occurs through the disruptive utilization of this very media for a total rehumanization.

RENOBILITIZing: Generally the project, and most particularly its meta reflective part can be seen as a giving back a good quality to content worth remembering and that has fragmented in the bad quality caused by mass consumption and distributin.

REPLACED: The meta parts of the project becomes in a way a replacement of the archival parts when they cannot be executed because for instance of social captivation, like writing these notes rather than recording thoughts while walking alone.

REPORT: The entire project can be seen as a mere report of a lifetime, an account which is nit meant to substitute life itself but only display its prolificacy.

REPORTING: Various instances of the project, for instance the essays can be seen as a mass media industry in itself, reporting on various thematics, whether cultural, social or political and economical.

REPRESENTING: The documentinng subject hasbased his macro representation from the micro of himself thus legitimizing a representatio which would be otherwise highly criticizable, being himself the only form of nature left to set a boundary.

RESCUING: The documenting subject goes back to rescue the content he has found out to have lost, if he finds it possible to retrieve it.

RESEARCHING: Not like a frivolous artist but like a virtual architect the documenting subject has some meaningful reflections to share based on his constant and illuminating experience.

RESENSIBILIZING: The willing to pursue his project has brought the documenting subject to undertake allot of resensibilizing activity like farming, having kids, exploring, painting, drawings... activities that the bourgheise upbringing and the ever more technological society would have hinder him to do. In a way these activities are resulting into hindering him to get in the social patterns of acceleration towards destruction or total conformism.

RESIGNIFYING: As the contemporary individual gets surrounded by signifiers that are imposed on us to persuade him into the different brands of the capitalist economy, an effort can be made to reappropriate oneself of these impositions to resignify the signifiers to the very existence of the individual. In this way of thinking, the individual should be able to control his life rather than be controlled.

RESIGNIFYING: Much of the theoretical work conducted by the documentic subject consists on revising past productions and review them in the contest in which he empirically operates.

RESISTANT: The documenting subject not only resists enduring his practice but in this sense his very practice is a resistance towards the increase of surplus commodities but in particular towards a media absorbing rather than enhancing human intellectual capabilities.

RESISTANT: The whole effort of the documenting subject has been that of attempting to reactivate his human faculties turned passive by a pervasiveness of mass media. In this respect he has adopted a set of every day disciplines adopting that very media becoming an active producers also when he is forced to consume as visible in the last six parts of the meta part of the project. Despite the effort of inculcating this method to his son and students, results has yet to be seen whether they will also embrace such an rehumanizing and superhumanizing approach or the project will have to come to an end in order to demonstrate its exemplary relevance.

RESISTING: As the human surrounding gets pervaded with persuasive media, the practice conducted by the documenting subject becomes a discipline to not only resist the betrayal of the self to such media but also provide an alternative which in contrast, offers a deeper rooting within oneself.

RESISTING: The documenting practice, with his life project, makes an act of resistance to the tendency of dehumanization enacted by the technical society. In this respect, his project becomes the manifesto through which he stands up to his being a prolific human, rather than a socially repressed one. He here demonstrates how to cop with technology by setting his own parameters which inevitably comes from it, avoiding to take direct part to the social machine.

RESISTING: The life project can be conceived as a way for the documenting subject to keep his humanity alive in an highly dehumanizing environment driven by the technical society.

RESOURCEFUL: The project contains a variety of content but also containers, technical solutions for the many types of presentations it attempts. It is in this respect also an encyclopedia of various modes of presentation with the correlated mechanism embedded, an encyclopedia of mechanics.

RESPONSIBLE: As our natural responsibilities gets artificialized by society, the Journal is an attempt to naturalize an artificial responsibility to which only the documenting subject is in charge of.

RESPONSIBLE: As the project has to be conducted over three decades, the documenting subject needs to be rather prudent in his daily undertaking also because he is not really covered and he is rather self-sustaining himself. An injury might then compromise different parts of the project dependent to the injured part.

RESTED: Having gradually enlarged his commitment, the documenting subject is now more aware about the necessity to rest and releasing his large pressure of work.

RESTLESS: As the sun and or something beautiful reveals himself to the documenting subject, he

becomes restless of any kind of captivation and escape to for instance film a frozen landscape in a bright day or an abandoned industrial site. It is a strong call to beauty, to a fulfillment of an aesthetic, a noble instinct of seizing those precious moments which also hits his sensibility has something of the past, a going back to his childhood in the context of his native landscape, a mortal attraction.

RETIRED: The documenting subject is careful to get out with his work that is actually still in progress and might get affected by a premature publishing.

RETRACING: Almost as guided by his sensitive intuition, in his moving around the documenting subject might have traced the moving around of his ancestors in his genes, thus rediscovering the roots.

REVEALING: If the entire project might not reveal much of the documenting subject himself, it might be meaningful in understanding the relation between human and technology with all its paradigms and shifts affecting the former.

REVEALING: In a time when much processes are kept hidden by the big producers and the individual just get the final result, this archival project is a way to reveal and get acquainted with the process of surviving and the very process of life.

REVEALING: The Journal of the project often reflects about the people surrounding the documenting subject and the ever changing relation with them also based on their facilitating or not the project. In this respect when the relation is in crisis the willing of the documenting subject expressed through this Journal might manifest this even more drastically and indignant the person in question if he or more likely she comes across the resulting writings.

REVERSED: In some instances of the project like in those presenting related cultural productions, media are utilized contrary to what they are meant having photos moving and shooting still films.

REVERSING: As noble attempts become popular, this project and particularly some instances of the meta part, can be seen as a reversing tendency in which what has been turned vulgar is brought to nobility once again, in a new form.

RHIZOMATIC: Rather than keep on pruning the complexity, the documenting subject has learned to maintain every new branch as a tree of its own, pruning it until a new branchification attempts to make its way from within.

RICH: As at first sight the documenting subject, as any other individual, might look plain and uninteresting, just the richness provided by the everyday instances he films to document his practice reveals how prolific life can be.

RICH: The documenting subject lives a rather poor existence yet feels really rich within of the

kingdom he has been able to cultivate, almost from scratch.

RIGHTLESS: The documenting subject does not put full rights protections on himself not even on his very project, giving it its content out to the public, this in a time in which any sort of rights are hindering cultural development.

RISKY: As the Journal often mentions people with whom the documenting subject deals with on a regular base (e.g. a girlfriend or a room-mate but also colleagues), he has to be always attentive not to be caught writing anything compromising and keep this part of the project hidden from them.

RISKY: The documenting subject has created all the preconditions to be able to take the risks needed to push forward his project without it being engulfed in a social frame.

RISKY: The fact that the documenting subject has this life-goal, obviously involves a great risk in which, for his very practice, he might end up poor and homeless.

RITUALISTIC: Like a morning religious ritual the documenting subject is confronted with the updating of the Archive. This ritual is a strong insight in himself and the surrounding while other forms of established rituals in society might have just lost their grip in such realities.

ROUGH: Despite all the social etiquettes the documenting subject avoid to be any elegant and keep a rather rough look yet all the time preventing it to grow too wild.

RULING: The life project has provided the documenting subject a new clock ticking its own tempo based on his natural necessities and not the social ones dictated from above.

S

SACRALIZING: With the filing of public spaces, for instance, the documenting subject finds in the profane places of commerce and power the absolute perspective point typical instead of the holy like churches, restructuring them based on his perspective the blasphemy back into the spiritual.

SACRIFICE: The Journal project can be seen as a balanced way of sacrificing oneself, keeping away from the extreme worldly attachment of the bourgeoisie and the total detachment of the fanatics both results of our technology amplified willing.

SACRIFICIAL: In a time in which all architecture is dedicated to host our functional surplus, the Virtual building indicates a useless countertendency, a sort of a sacrifice of part of this surplus as in ancient time shepherds did with their flock picking a few for mere sacrifice, a sign of respect, fear and spiritual devotion.

SACRIFICING: As technology becomes the primary human source, the documenting subject shows how to make a sacrifice out of it for the sake of our spirituality.

SACRIFICING: The total engulfment of technology in the documenting subject's everyday reality is somewhat perceived as a folly but could be rather seen as a martyrdom to broadcast the future of the technical human.

SAD: After a happy beginning filled with illusions, a layer of melancholy folds the documenting subject who feels the unnecessary gravity and fuss of civilized societies.

SAINT: As much as there is a tendency for the documenting subject to pervert himself, there is an equal counter tendency to let all go and get purified by attempting something elevated.

SANE: By alternating his time by himself and with others, the documenting subject can maintain his human sanity, not losing himself too far in either, thus neither becoming an independent machine nor a dependent social animal.

SANE: The documenting subject attempts to maintain his sanity in the dislectic overflow of information pervading him. He does so by still maintaining his focus on one of his fragmented tasks at the time. This super sanity might in fact be exchanged for total insanity.

SANS-SOUCI: The documenting subject can easily get into a state where his only care goes to his project and nature disregarding anything mundane, even what he has once himself put energies into.

SANTIFYING: The collection of the lives of artists and their work as meta part of this project, becomes like an updated book on saints. It is in this sense comparable with works such as that of narrative paintings in Italy at the beginning of the Renaissance.

SAVING: Rather than boasting this project can be seen like a collecting and preserving of forest berries for a winter to come when the jams will be of use.

SCARED: The documenting subject, after a rather innovative beginning and getting slowly to confront human societies in order to communicate his undertaking, got increasingly terrorized of them and has thus devised, like some sort of a plant, a way to be autonomous from it but still within their fabrics.

SCATTERED: As media and society makes daily life more complicated, more separations occur in the natural realm. Thus, despite keeping a certain anonymity, a maintaining a certain universality avoiding specific names, the project has many a character with many a prefix such as my biological father, my stepfather, my former father-in-law, my ex wife but also my parents' old house and my apartment in the States.

SCENOGRAPHER: The documenting subject keeps up his production as if he is only creating the

scenography for his final work, a grand finale which might be never performed.

SCHEMATIC: While social members are required to be schematic in their careers and irremediably dissolute in their private lives, the documenting subject as a more schematic private life suitable to fit his quite improvised and unpredictable way of surviving.

SCOUTING: The documenting subject soon explores his periphery and is ready to map out a direction, as a hunter or an Indian on the war foot.

SEASONAL: The documenting subject seeks for virgin situations to explore, seeking natural changes over time and distancing from the contemporary attempt to crystallize the natural evolution.

SEASONING: The documenting subject attempts to bring quality to his primary resources by experimenting with a process of digital seasoning, resulting in long lasting and edible cheeses which he however has to further process in order to stimulate the appetite of others.

SEASONING: This life enterprise is fascinated with the lasting exposure to time and the poetic effect it can render along with a monumentality which is not the result of a media accelerated action but rather the contrary.

SECONDING: The documenting subject's function seems only that of seasoning a nature which is the actual director.

SEEKING: While humans with their technology construct again their Babilonic towers, the documenting subject proceeds in the planning of his Noah-like ark as a way to counter rescue the former ambition and possibly transmits this seed and cargo of potentials to a future time and a promised land, a mountain which the documenting subject has yet to find.

SELECTED: Out of the already selected data picked from the various selected everyday flows, the documenting subject selects further data to be processed now as raw data turned into actual products.

SELECTIVE: In the overflow of information the selection process adopted by the documenting subject is based on what he accidentally encounters in his life.

SELECTIVE: Rather than accumulating, the documenting subject can be seen as a Noah's selecting the animals to bring in his Ark or an Etruscan selecting the tools to bring his grave, as then the documenting subject is also preparing for such an ultimate journey.

SELECTIVE: The documenting subject is quite trained to make quick choices and select when for instance deciding upon what to include or not.

SELECTIVE: The documenting subject promptly makes the selections required to move forward in his production, as much as a film maker chooses his actors for a film.

SELECTIVE: The whole project can be seen as a way to select out from the avalanche of information

dragging humanity, what can be potentially useful and worth remembering from this overload.

SELF-ACTING: The documenting subject acts as both the camera-man and the actual actor and editor, playing three roles in ones and thus having to be much aware of how the clips are shot in relation to all the parts he covers.

SELF-AFFECTIVE: And while previously the willing of the Self amplified by technology invaded others, presently, with all the regulation to prevent this, the willing implodes within an individual who his hindered to manifest himself but virtually and intimately.

SELF-ANALYZING: The documenting subject believes that the process of distantiation from the self has become too big since technology has become more and more invasive and only the self by himself with the axilium of technology can recuperate such integrity by analysing these processes.

SELF-CONFIDENT: In a world of much threatens and disorders mostly caused by mass media, the Journal is meant to provide a self-confidence which is able to resist all the continuous undermaning enact by an homogenizing society.

SELF-CRITICAL: The actual documentation and the documentation of the documentation allows the documenting subject not only to be critical with himself and the surrounding, but also with his own practice and the media utilized to accomplisj it.

SELF-DEPORTED: As soon as the documenting subject perceives that the climax is changing around him, he does not hesitate to make preparations for departure without waiting to be deported by others.

SELF-EXPLENATORY: The documenting subject invests much in fully developing a complete strategy to communicate his life project from many perespectives and platforms, thus preventing and predicting the work which the establishment would operate on it. In this respect he shows a possibility to turn them obsolete and thus inevitably become his rival.

SELF-SACRIFINZ: As a man carrying a cross up a mountain the be sacrificized, the documenting subject carries his own cross to conduct a sacrifice of which society however might not care of.

SELF-STANDING: The filming of the project utilizes a light small tripod when traveling. Despite the possibility of placing it on different platform and thus change the filming angle, the tripod is mostly place on the ground as no one is left attending it.

SELF-SUFFICIENT: The documenting subject has a tendency to never ask for anyone's help and go the harder way in order to avoid it. This has also made possible his attachment to all the Virtual mecchanism he has created, from scratch himself thus fully mastering every of its components and making his own diagnosis without the need of doctors.

SELF-SUFFICIENT: The documenting subject tries when possible to avoid all the publi and private

transports and rather walk. This is also the case for elevators and escalators which are avoided making him surpass the comforted crowd, a crowd blocking the most agile, a crowd getting overweight and risking much heart attack in their total passiveness.

SELFCONTAINED: The project thus includes the surrounding that affects him but does not establish a direct connection to it maintaining thus its autonomy as almost a reliquary to be given to a future expert to be analyzed.

SELFIMPRISONED: The documenting subject, both in his project and in his living, has somewhat devised his own prison like a Diogene in a barrel to contemplate the truth of the sun, the pursuing of his project, lacking any sun in the Northern arcadia he has ended up, yet contemplating the inward via the blinding of the technical sun, unsuitable for the Southern shore he comes from.

SELFORIENTED: The project makes its best output when the documenting subject is alone orienting himself in a territory. When this occurs under the guidance of others, he might lose his focus as in the case of trying to recollect a walk where he was not leading but he was led.

SENSIBLE: The documenting subject is not obsessed with the fact that his natural language has been surpassed, he accepts that and rather tries to seek in the newly imposed language a new potencies for poetry and reactivation of the oppressed senses.

SENSING: The documenting subject recovers his human senses numbed by the automated surrounding, right by automating himself, becoming himself the sensor and recovering human emotion and empathy.

SENSITIVE: The choices taken by the documenting subject are often dictated by a certain sensibility towards nature, as he is willing to be outdoor exploring the surrounding in a sunny day or indoor exploring himself in a rainy day.

SENSITIVE: The documenting subject is most sensitive to the reaction of the people surrounding him concerning his documentation and avoids any excess with those that might grow irascible, possibly in the long run avoiding them all together and hang out with those that are more open and playful.

SENSITIVE: The documenting subject seems to endorse the ongoing human struggle, the subtle tragedy inherited particularly from his fathers, victims of a technology driven ambitions causing much diaspora among them, such as during the great conflicts.

SENSITIVE: The individual usage of technology makes the documenting subject more aware rather than numb as the social utilization of it.

SENSITIVE: To the signs that fortune brings forward the documenting subject is most sensitive to tweak is destiny.

SENSITIVIZED: By traveling around and being exposed directly to a diversity of cultures the documenting subject opens up his spectrum of sensitive reception and in this respect, broadening his sense of empathy for the single individuals extracted from crowds.

SERIOUS: As social members takes their social roles much serious and their inner aspirations much lightly, the documenting subject has still a tendency to scorn such adult games yet takes much seriously his childish game, the fruit of his intuition shaped by a journey through fate.

SERIOUS: The documenting subject cannot engage into anything unless he perceives a serious engagement, like the climbing of an important mountain. As this is often impossible in a contemporary context prevailed by superficiality, he takes up these superficialities as only steps of his serious ascension.

SERIOUS: The documenting subject is unable to entertain anything unless he is serious about it, even if ironic like his drawing of ideas project.

SERIOUS: While cultural institutions search for either too cheasy or too political content to manipulate, the documenting subject embarks his own autonomous institution, not bothering about suiting these former ones by making his production more trendy.

SEVERE: The essays are often a mean for the documenting subject to accuse by informing the reader of the state of the arts which often comes out of the very frustration he experiences when having to deal with the wordly power or just simply by putting himself in the shoes of exploited minorities.

SEXY: Allot of the more immaginative parts of the project may reveal the sexuality of the documenting subject which may in fact change based on his sexual repression or sattisfaction and based on his partner, as visible in the women he draws.

SHAPED: Beside having a rigorous willing to pursue hi projec, the documenting subject gets shaped in the way he presents it by the most intimate people around him and particularly by the character of his copanion.

SHAPED: The challenges that the documenting subject has to undertake in order to pursue his project are what shapes him and mature his very undertaking.

SHARING: Rather than colonizing different theoretical concepts, the documenting subject delivers a potential on which others can dwell.

SHEPERING: Rather than a sedentary farmer, the documenting subject is like a shepherd with his thirtysix sheeps he regularly takes care of, sometime getting attacked by the sedentary ones.

SHIFTING: Having his project to develop, the documenting subject shifts from one paradigm to another, or at least he has this tendency which is much provoking to the philantric beholders of a

paradigm, like the priests of a temple unsettled by his willing to erect something more authentic.

SHORT: In expressing himself, whether through text, audio, image or video, the documenting subject attempts to be brief despite all the social context wanting to be pedantically long in expression and brief in the motivation where is actually where he enjoys being long and more profound.

SIDEWAYS: Decisions in the flow and communication of the project are never faced frontally but always kept on the back of the head allowing decisions to rise with time and thus naturally.

SIGNIFYING: Via his life project the documenting subject attempts to give a meaning to the reality at large and also to situations in which he comes to live. He thus can endure all environments as long as these environments don't start to directly act against his project which is at the base of his endurance. At that point he would leave it as soon as the opportunity arises.

SILENT: A silent contemplation of the resulting proliferation of a life content is thought of. The Virtual architecture is then like a cathedral to get more connected with the inner and outer and utter Self.

SILENT: In his active observation and concentration, the documenting subject despises any noise and at all times seeks for silence particularly avoiding artificial and redundant noises which can drive him nut, yet much appreciating the discovering of natural ones.

SILENT: The documenting subject silently disappears without any tumult and yet his memory still remains as an unberable ghost who was once there willong to bring much life.

SIMPLE: Any unnecessary element added to a drawing of ideas complicates it. By adhering to the original sketch in pencil, the one line drawing of the ink pen simplifies it to an essential representation of such an idea also found in Chinese traditional art and even more suggested by the fact that the drawings are not painted.

SIMPLE: The documenting subject has a tendency to avoid complications and just end up complicated by adding on his simplicity once this is mastered.

SIMULATING: The documenting subject's practice can be seen also as a way of representing the vocation he could not accomplish in his life due to the social saturation, and in this regard undertake a parallel vocation and accomplish the former based on it. Like wanting to be an architect and end up recording public spaces which in the end will create an architecture.

SINGLE: The documenting subject ends up operating in several environments but their outcome is always tending to be presented in one single room rather than several. It is for instance the case with the Virtual building, a one large room in same ways representing his soul, the silence within himself, his spirit.

SITE-SPECIFIC: In the stafnation resulting from the institutionalization of museums and the inaccessibility to production, the documenting subject still attempts to be sitespecific but this time without such limiting constraints, and instead recreating the space virtually and adopting his work there.

SLOW: Amist the frantic crowd agitated by the electronic media, the documenting subject takes his time to process all information via his manual take on the same media.

SLOW: In many instances of the project the documenting subject has a slow approach. This goes also, for instance, in the meta parts of the project where, rather than speed reading through the work of an author, the documenting subject work selects and works through the parts that inspires him the most in relation to his project, this by analyzing the many media in which such an author has manifested himself.

SLOWED: The publishing of a part of the project such as through an Exhibit, always slow down the actual Archive practice. Thus any retrospection becomes some sort of a break from the proactive work.

SMELESS: Despite getting involved with much organic matter like the trash he picks and scan, the documenting subject is not representing any smell onto the project which might however get manifested in the realization of his Virtual building in nature.

SOBER: In a time in which integrity is threatened by a constant sharing, the documenting subject delimits tsharing of himself within given languages he develops to communicate universally in both time and space.

SOLAR: Rather than being the moderen philospher of the dark, the documenting subject relates to the ancient philosphy cultivated in the sun and mighty weathers of the south, closer to a more natural understanding of phenomena.

SOLAR: The documenting subject has a tendency to be positive in his thinking despite the gloomyes of the nordic weathers where he has often lived which often got him into equally gloomy thoughts.

SOLAR: The documenting subject, despite living in quite gloomy and nordic environments, maintains his solar and genuine approach in rendering the various parts of his project. Rarely he migh however get into more morbid thinking characteristic of these Northern shores.

SOLAR: While the search for a technology to accomplish his willing has brought the documenting subject North, his ultimate accomplishment is under the sun. Only in the proximity if the sun, south yet on top of a mountain, he can find himself elevated to a natural truth.

SOLID: Despite all the temporarity in which the Virtual architecture has been created, the final

attempt is to construct a solid architecture that can actually last over time. Such conceivment is not possible for those who are instead consolidated in their bourgeois existences.

SOLID: The artistic practice of the documenting subject makes him solid against all the natural and artificial shifts of the surrounding. In other words, he knows what to do and how to keep up after a revolution, or if fortune leaves him ashore, he would know how to recover and would be appreciated because of his practice and cultivation.

SOLITARY: Also due to the amount of constant work the documenting subject has to undertake and the amount of concentration required for some more mental part of his project, he is mostly operating in a pleasant and engaged state of solitude, a flexible one which allows many exceptions but is anyhow recurrently sought.

SOLITARY: It is either alone, or in the close intimacy of few others with whom the documenting subject has and share the rest of his whole existence.

SOLITARY: Rather than having then being stimulated by the game with others, the documenting subject, like a solitary insect, finds his main stimulus in playing by himself.

SOLITARY: The best and most poetic moments of the documenting subject are conceived alone when he can fully pursue his willing and proceeds in his intuitive state of gradual elevation onto a sublime stage from which beauty can be contemplated.

SOLITARY: The best illuminations and the best poetry are seized by the documenting subject when alone, lost in an environment which facilitates meditation and pathos for one self in comparison with the bigness of the world.

SOUNDSCAPING: The meta part of the project consists mostly of silent films where the accompanying sound is that belonging to the very landscape where they were shot, whether urban or natural.

SPARING: The documenting subject's operation can be seen as that of sparing potential for a future to come rather than exhausting it, leaving thus a living resource to others. In this sense his drive is that of renewal.

SPARTAN: The Exhibit only shows the progress of this life-project. Aware of this temporality, the actual presentation is rather rough and resources are not invested in details not to mention that the documenting subject is always on the move to look for and/or retrieve a promise land where the very final Exhibit can be made, possibly matching the building idealized in the Virtual section of this Website.

SPECIALIZED: Even though the project is broad and presents various angles and perspectives, every perspective is centered and not decentered.

SPEEDY: The drawings are executed in a rather speedy fashion without any hesitation nor correction to be made.

SPIRITUAL: As modern architecture is conceived rationally for rational outcomes this Virtual architecture has been conceived almost mystically, building intuitively on dimensions dictated by nature itself, the nature of the data collected consistently overtime, like an ant mound thus naturally rendered.

SPIRITUAL: The documenting subject acknowledges that only by elevating himself to the spiritual he as those who have such sensibility can obtain sublime results which intensively communicate love.

SPIRITUAL: The documenting subject is aware that it is the single individual committed in his spiritual undertaking that can save the social group from madness via his subtle sacrifice.

SPLITTED: The documenting subject seems to be splitted by his willing of fully endorsing new media to reconstitute himself and all the old media practices he has to undertake in order for the conservative society to be able to assess him.

SPREAD-OUT: The documenting subject juggles with several realities and attempts to bridge with them all in a constant negotiation mode in which no strong decisions are taken.

SQUARED: As in a Roman military formation, the documenting subject ought to maintain a compact structure in order to advance his exploration in unknown territories.

STABLE: The representation of the daily emotional states would tend to be stable but has to deal with external phenomena with which it has to get in a process of stabilization. An experience of destabilization also contributes to maintaining in the long run the emotional stability of the documenting subject. Both elements of stabilization and destabilization are provided by the other parts of this project.

STANDING: The documenting subject seems to refuse the human destiny confined to seat and even when he is meant to seat he rather stay up and active.

STILL-LIFE: The virtual sculptures are like objects of a still-life painting.

STOIC: The documenting subject purposely maintains a rather stoic life not to end up in the excesses of typical of too much abundance.

STORING: As the documenting subject becomes more like the system he has devised to store its production, the system itself becomes like the brain.

STRESSED: As on top of the project many other social incumbrances might befall on the documenting subject, he might feel stressed and as a result have for instance very sexual ideas or songs keeping on playing in the back of his head.

STRIKING: Rather than sudden harmful strikes against the system, the documenting subject, with

his autonomous enterprise conducts a subtle and continuous abstention from it.

STRONG: Aside from training his flexibility the documenting subject attempts to strengthen himself, becoming more resistant to endurance and thus training himself while being sedentary for his time while on the move.

STRONG: Thank to the constant immersion and immersion from his practice, the documenting subject is tempering himself and gets able to stand up for his rights or at least the rights to pursue his discipline.

STRONGHOLD: As nature is more and more threatened by technology, the mental is the last natural realm to explore, the only fort left to secure our humanism. The evolution of art can show how this natural realm has been increasingly diminishing in the last decade, from the caustrophobic rooms of the *pittura metafisica*, to body art and finally to a mental art fully embracing the technical medium and demonstrating in a last effort how it can actually be used to augment us rather than substitute our faculties (it is the social mentality that hinders this process).

STRUCTURED: The main drive and ambition of the project is given by the heroic enterprise the documenting subject has set to accomplish, providing him, at least from the beginning, a feeling of adventure and a duty erased by contemporary society where everything ought to be conformed even the once free virtual space where the project had begun.

STRUCTURED: The structure applied by the documenting subject is meant to capture something still organic and volatile. This structural attempt then differs from the most common structural attempt applied in already captured context such as the net of a fisherman in a wild river representing the former and the net of a giant boat in a defined sea where a controlled society of standardized fishes dwell. The latter metaphor represents the ambitious structural approaches from which this more poetic approach disassociates.

STRUCTURING: The structure of the project structures the everyday life of the documenting subject who plans his upcoming future in order to fulfill different aspects of his project.

STRUGGLE: In the constant progress, the photographing of objects can be seen as an attempt to maintain a craftsmanship which is anyhow made obsolete by constantly new coming tools.

STYLED: The essay writings are not academic formal vomiting but do have style and aesthetic considerations, including a sensitive crescendo which the academic vivisection and constant justification prohibits.

SUBLIME: While the exhibition deals more with the actual samples of each part of the project the Virtual building presents the natural setting where it can be built. Being the context rather sublime and given the strict regulation monitoring society, the realization might only be left within a Virtual

realm as a paradisiac kingdom not influenced by human commercial speculation as it is the case of many ancient monuments (e.g. The pyramids preceded by much urban speculation).

SUBSTITUTING: As the documenting subject cannot have any domain to take care of nor society would anyway allow any full control of it, this project can be seen as a virtual substitute, a metaphysical domain in which the documenting subject can govern but mostly put his love and care without much artificial interferences.

SUBTRACTING: The documenting subject subtly attempts to subtract himself to the extended destiny the bigger and bigger societies extend on their members of which one must take part to survive. He thus does that, complying but not getting obsessed being most careless but of his own undertaking.

SUBTRACTING: The more the social members request from the documenting subject to fulfill their worldly ambitions, the more the documenting subject gets deeper in his practice of merely spiritual matters.

SUBVERSIVE: As chairs and benches in public spaces are most conventionally located for people to rest and for decoration without much consideration of the view as in traditional Chinese gardens, the documenting subject often seats in positions and places like garbage bins that are not really meant for seating but provide an interesting perspective point.

SUFFERED: The content provided through this project is the result of a subtle yet constant struggle, a light form of penitence the documenting subject undergoes to have something meaningful to say or to express as in the case of his theoretical writing where he really investigates reality and absorbs the surrounding in order to collect the right charge of inspirations.

SUFFERING: All the extra weight and procedures the documenting subject imposes on himself are like extra burdens on top of the social burdens, as extra weight from which one day, when old, he can liberate himself from.

SUSTAINABLE: As all humans are drawn into capital making machines, the documenting subject maintains his own machine, which connects him to himself rather than disconnecting him yet he places him at risk to be absorbed by the big machines and thus has to keep hidden.

SUPER-CONSCIOUS: With his project the documenting subject has realized how the extremization of his consciousness through the technology he engages, connects to deepest movements of his subconscious to the point that they come interconnected, affecting one another, becoming a whole without distinction.

SUPERHUMANIST: While traditional humanists still exist with the aid of society, the documenting subject is a humanist on a completely other end having embedded technology and not reject it.

SURE: Far from being sure to succeed within the predefined social frames, the documenting subject is however sure to succeed within the frame he has given himself, this at least until he is able to move from one social frame to another.

SURVEYING: The documenting subject with his documenting practice provides a thorough surveillance of himself and the surrounding, getting a bigger understanding of the bigger picture in which he lives.

SURVIVING: Parts of the projects shows the attempt of the documenting subject to survive society generated harms such as the bad pollution he sometime cannot escape but has to minimize the direct exposure by finding alternatives side roads.

SUSPENDED: While in the documenting of the surrounding the documenting subject is much engaged and alive, in the documenting of himself he is most suspended and detached like when typing down his dreams on his mobile in the metro, yet a typing the further connects him with himself while other people use their mobile to disconnect from themselves, connecting to fiction.

SUSTAINED: While on one end the input of the project is guaranteed by a rich country in which the documenting subject survives without overwhelming struggle, the output can only occur among the poor and humble who are willing to share and contribute to its execution.

SWITCHING: If while nomadic the documenting subject contributes more to the Archive, sedentary he spends his time curating the Website part of it which is a reflection of the Archive, a dream or viceversa.

SWITCHING: The documenting subject switch from one paradigm to another yet going quite deep in each of them and at last having as a goal to map out his existential practice. This scheme allows him to maintain a balance between being too flexible and too rigid.

SYMMETRIC: As with technical reproduction symmetry gets devalued, this project is also an attempt to demonstrate a manually produced symmetry in the technical age.

SYNTHESIZING: Rather than attempting to capture all the life streams, the documenting subject attempts to synthesize these streams resulting in an appealing dynamic probably more interesting and readable to others.

T

TACTILE: Most of the devices and particularly the camera the documenting subject uses to photograph his activities, are operated with the tactile sense alone without the need of looking at

any of the screens that now overwhelm most devices becoming the central platform for operation and thus bringing back fiction.

TANGIBLE: While the documenting subject seeks light equipment, he seeks something still tangible and with some manuality and heaviness, not too virtual and ephemeral then.

TEACHING: Rather than directly teach the others, the documenting subject silently conduct his work and just present it within his selfcrafted framework so that it might serve to a model for a few others.

TECHNICAL: As every attempt to resort to nature either nomadically and sedentary, intellectually and physically has failed, the documenting subject has opted to follow up to his technical destiny.

TECHNICAL: The documenting subject is driven by a spiritual undertaking and yet he is aware that that can only be achieved by arming himself with technology.

TECHNICAL: The technical effort of the documenting subject is all aimed to obtain an eternal natural peace from which he was subtracted.

TECHNOLOGICAL: While the project makes constant use of techniques, it avoids accelerating technologies, media that overcome processes. The technology here is rather adopted to unfold the natural process rather than bypass it.

TECHNOPHOBIST: Despite adopting technology for the sake of the project, mostly to trace oneself, the documenting subject has been rather phobic about using technology in general, always with his phone offline and so on.

TELLING: From a very silent beginning, the documenting subject have increasingly added project that have been more verbal and musical, like the evolution of child learning to speak and express himself or the very evolution of language from geographics, through writing and into multimedia forms.

THEORIZING: The documenting subject has realized that the more media is present in his practice, the more theory he can construct out of it. He thus neglect all the passive referencing of traditional and lazy environments.

TIGHT: Everything the documenting subject owns of value, namely the tools to accomplish his life project and its backup, are on him and thus he can be rather loose and uncerful of all his rather unvaluable sedentary properties but very careful of himself in his nomadic being.

TIME-KILLING: Many of the more subconscious driven projects are more the results of a boredom caused by having to wait for social circumstances. Imagination in this respect comes as a way to go beyond such demoralizing occasions.

TIMING: The documenting subject has understood that the best results are often those following a

long process. In this respect, whether cooking or taking decisions, he always lets time to decide.

TO-THE-LIMIT: The documenting subject always manage to make it with the minimum sufficient to accomplish a task. In this respect, if he owns too much he also increases his limits, this goes not only for money but physical and virtual space, generally capacity to which its potntial can be expanded.

TO-THE-LIMITS: No matter the constant expansion of technology, the documenting subject himsel always expands to its limits.

TO-THE-LIMITS: The documenting subject is always conducting his practice to the limits of both personal acceptability. He always treis in different circumstances to test the limit and stick to that in order to conduct his practice to the possible maximum.

TOLLERANT: The documenting subject tollerates all sort of experiencesas they always benefit to his project unless they dictate a direction to reflect about it.

TOTAL: The life duration of the project gives it the possibility to cover all possibilities, this whether the documenting subject actively explores or is even passive.

TRACKING: As all modern constructions are like sand castles eaten by the voracious ocean of technology, the documenting subject, rather than be pessimistic and stop constructing, make a super construction by documenting wiht the very technology, all the sand castles he embarks to construct.

TRADITIONAL: As the old traditions and conventions have been partially wiped, this project can be also seen as an attempt to re-establish a tradition which is more suited to our multimedia environment, or at least an approach to its creation which may never consolidates as such media keeps evolving.

TRADITIONAL: Despite embracing the new medium of digital technology, the documenting subject has ratger a traditional approach, in that he tries to maintain an approach suggested to him by the nature of the enterprise his doing.

TRAINED: As a Paganini the documenting subject tries not to miss a day to practice his drawing although, differently than Paganini, he does not have a classical eductation but he is more of an autoditact.

TRAINING: If one half of the project, the Archive, can be considered as training, the outcomes can be seens as the execution coming from such a training but not strictly correlated, just as a martial art put to practice in case of war.

TRANQUILE: The documenting subject only seeks serenity in order to cultivate the possible outcomes of his existence. In this respect he could be everywhere and mostly where it is most

peaceful to be, this to recollect his production prior exposing himself where is more riskful.

TRANSCENDING:The project can be seen as an attempt to transcend the dogmatic stagnation of a too technically controlled society, a transcension that bases itself on a full embracement of the technical procedures to an extreme that turns them beyond dogma into poetry, an original approach than the usual criticism towards the technical society.

TRANSCRIBING: Several of the parts of this project can be seen as transcriptions from reality and even interpretation of it in one of the languages that are communicable to others.

TRANSITING: The documenting subject creates constant situations of transitions in order to overcome any artificial crystallization and keep prolific, not being out of a social system then but shifting constantly among them.

TRANSITORY: The deepest and most interesting moments are seized by the documenting subject in the many moments of transitions connecting the many realities he ought to keep nourishing with his presence.

TRAUMATIZED: The illustrations of the documenting subject's origins reflects a chain of traumas which repeats themselves over history and which repercussion may be still found at the bottom of his subconscious which also the interpreter of such distant events.

TRIUMPHING: The various exhibited artifacts can be also seen as a captured bounty from distant lands, goods brought in triumph like a Roman general after a foreign victory.

TRUSTFUL: also as a pedagogic mean, the documenting subject entrust full tasks to his disciples, like his son or someone he host, this without being afraid and later judging from the result and be severe in accordance.

TWEAKING: As the circumstances around the documenting subject, or the documenting subject himself might change, certain instances of the project can be tweak like for instance, recording the speed biking instead of running after a permanent back injury.

U

UBIQUITOUS: The documenting subject renders with his project a rather ubiquitous effect in that his presence and digital traces of it are left throughout the navigable world, the environments his human body can access.

UNACCESSIBLE: While much of the content is made publicly accessible , this project is actually a subtraction from the public realm, a cargo of potentials awaiting to be liberated in a new and

purified realm.

UNBLOCKING: The documenting subject is aware that certain media and certain media utilization causes a block to the unconscious. In this respect he avoids certain media particularly before sleeping, despite the fact that certain content can be unblocking when it reflect a trip in the unconscious.

UNCENSURED: Thoughts, feelings, dreams, ideas and all the flows are seized without censorship... this making it a very sensitive material which might make people indignant close to the documenting subject. Nonetheless it is authentic avoiding the falseness that public introspection usually have... tending towards the projection of a vane social mask.

UNCLOSED: The documenting subject has learned to keep everything he matures on the side, even if it temporarily loose meaning he does not get rid of it as technology might allow him to. He rather keeps it on-hold knowing that a meaning related to something might suddenly re-emerge.

UNCOMFORTABLE: Rather than a commodity this project is a way to explore both the inner and outer domains exposing often the documenting subject with the odd, with which he has to familiarize, bringing him thus out of his state of comfort.

UNCOMPROMISED&Being the documenting subject hazardous enough to drop out from the social frameworks, his willing keeps uncorrupted and without the compromises which would create an unnatural outcome.

UNCONFORTABLE: In all the references points that the documenting subjects creates around him, the element of discomforts becomes that to keep with them all, being them so far apart.

UNCONVENTIONAL: Also within the conventional choices the documenting subject has to take to conform to the main stream, he is able to take unconventional routes and thus explore the unconventional within the conventional.

UNDATED: By making his own partition of time based on the natural outcome of his project, the documenting subject has escaped the rhythm of the mechanical clock and is now free to manage his production following the natural rhythm of life.

UNDER-THE-SUN: The documenting subject avoids closed artificial environments and allows attempts to carry out his philosophy outdoor and particularly when and where the weather consents making himself really willing to go back to his native village where such conditions can be perfectly met.

UNEDITABLE: The outcome of the project becomes like unchangeable documents of time and in this respect holy and authentic scriptures which any change or post-editing would undermine.

UNETHICAL: Despite being subtle and sensitive, the documenting behavior of the documenting

subject can be unacceptable particularly within closed natural communities or large artificial communities.

UNEXPECTED: The documenting subject comes at a time in which human phenomena had seemed to be exhausted and predicted. In this respect the documenting subject himself with his meta project do not aim to understand his practice but simply articulated, creating a further depth not in the rational but in the irrational.

UNFLATTERED: The documenting subject, contrary to the many around him, does not take any pride nor seek for any status, mainting exclusively his project which in fact necessitates him to keep a very low profile.

UNFORCED: All the knowledge the documenting subject has gained, comes to him naturally through his practice rather than being forcedly acquired.

UNIFYING: The documenting subject main attempt is that of unifying in one project his entire love for life, his gratitude of being alive and prolific. In this respect he connects to a christian faith underground surviving in persecution such a spiritual passion.

UNIVERSAL: The documenting subject focuses on languages that can talk outside of the national frontiers while also learning to master those used by locals but not promoting its full application to avoid close mindedness and nationalistic approaches which are at the base of terminating communication over frontiers and at the base of disastrous conflicts.

UNLINKED: While providing different reading keys this project do not create any direct links among them, thus providing a possibility for newer and different possible interpretations.

UNOBSESSED: By defining in advance what he means to do, the documenting subject avoids any further obsession on his work but rather knows when and how it is the time to act.

UNPERFECT: Although the aim of the project is towards a total perfection, this perfection is never willingly reached as that leads to ultimate death or worst the revenge of the gods upset of a mortal attempt to compete with their perfect immortality.

UNRECOGNIZED: Despite of his constant work and perseverance, much of the documenting subject's work lays unrecognized as work even by the smaller social communities that label themselves as cultural.

UNREPPRESSED: The documenting subject's operation can be seen as a way to liberate creatively all the repression which may otherwise come from the environment, reducing him into a specialized subject.

UNSEIZABLE: rather than being a super human the documenting subject, not opposing but learning to master the potential of the new medium has become a super humanist whose work cannot be

contained by any of the specialized disciplines framed from above.

UNSERIOUS: The documenting subject, aside from taking very seriously his undertaking and that of individuals inspired by their own willing, he is most unserious regarding any kind of socially established undertaking and easily bail out of it if he is somewhat involved.

UNSHARED: With all the sensible documenting involving other people and places the project, can only be shared with few intimate ones who would not uprising against it and it is mostly meant as a trace of the present for the future.

UNSPLIT: While the social life requires every member to split between professional and private life, the documenting subject bridges such a split with his everyday practices becoming also the subject of his profession.

UNSTABLE: The explorative nature of the project have the documenting subject entertaining most unstable relationships within the social platforms in which the very work can be output, turning every social engagement of the kind into an adventure completely in the hands of providence.

UNSTABLE: While the project itself may be criticized for its stability, one may take in account the necessity for it due to the continuous changes and revolutions in the very life of the documenting subject, the material filtered through such stable framework. In the more usual case of a stable content then (e.g. the life of a bourgeoisie) the opposite would have been necessary, a loose framework.

UNSTRUCTURED: Within the super structure of the project, the documenting subject has the great liberty of bring unstructured and thus also manifest himself authentically.

UNSUPPORTIVE: The documenting subject does not support any cause, particularly if social or political, but his own cause which actually makes him supportive of the people around him as it is focus of a loveful taking care of nature rather than a detached taking care of the other as society wants.

UNTOUCHABLE: The fact that the documenting subject stipulate through his project his own dogmatic undertaking helps him to take a distance and not be affected by the dogma of conservative establishments, which might cause him to add up more dogma to his discipline as both a shield and a weapon against it.

UNTOUCHED: The rules of the project are kept untouched and this provides it with a tradition, the enrichment of which has come through an addition and thus not though an edition of such laws, contrary to the common trend of continuous revision and insecurity facilitated by a too versatile media. In this respect the project engrave on stone also in the most ephemeral of media.

UNVALUED: The fact that the documenting subject is not valued nor considered by the main-

stream is actually a good feature which allows him to grow, sensitive to his intuition and without getting stuck because of vanity and pride following recognition.

UNWILLING: While the documenting subject is very willing to pursue what he finds beneficial for his project, he can turn completely unwilling once these benefits expire.

UP-TO-DATE: By attempting to intuitively follow up to his utopian willing, the documenting subject is constantly updated with the technological evolution which otherwise swallow up any attempt of social crystallization without utopia.

UPDATED: The documenting subject make regular revisions based on the update that his practices goes through with time, both maturing and better adapting to the circumstances.

UPGRADED: The human qualities of the documenting subject, like the irony he has inherit from his relatives, is upgraded onto the new medium has selected for his system of representation, naiting these qualities the actual message to be communicated.

USELESS: Allot of the documenting subject work might have a direct connection to his survival but does not in fact add any extra value to his material capital but only

V

VACATING: The documenting subject works when he is not supposed to and rest when he supposed to work, this in comparison with the usual patterns of his contemporary social workers.

VACINATION: The technical embracement of the documenting subject can be seen as an individual vaccination against the implament of technology onto the social body, causing numbness.

VALIDATING: On top of all the validations humans have to make for the common security, the documenting subject adds phtotographing as some sort of existential validation

VARIOUS: As the graph of a statistic, the various stripes of daily sequences of photos can be read according to their lengths and colours.

VERSATILE: The documenting subject easily fluctuates from one ontology to another despite the fact that the social priests who attempts to keep order and control by specializing their members, do not allow it.

VERTIGO: Already when working at his project the documenting subject starts experiencing a sense of height by going into already the archive of data he has gathered as some sort of a wall of a cathedral on which he daily goes to lay a brick.

VIGILANT: The documenting subject is most vigilant that all the parts of the project carries on,

sensing when they are not and he should get more active.

VIGOROUS: As in the painting project, the sketch is done with vigour while the colouring occurs as more of a slow meditative painting over the almost hazardous scribble. Thus in a way can be conceived the creation of the project or life in general.

VINTAGE: Aside from adding up and reframing his project with new technology, the project attempts to maintain the previous technologies encapsulated within the newer capsules, in this sense also maintaining certain out of date style which provides a rather vintage looking effect.

VIRTUAL: The first priority of this life enterprise is the Virtual execution. In order to accomplish it the documenting subject has to guarantee the means for his survival and thus cannot liberally invest in more material outputs such as the Exhibit part of his project unless the means for survival are in abundance and the social circumstances allows it.

VISCERAL: Rather than exploring the main sites, as some kind of psychoanalyst, the documenting subject explores with his intuition alone the less prominent and more underground aspects of reality, really deeping in.

VISIBLE: While all digital archives tend to disappear, like those collected through time by a person, this building is an attempt to keep them out and visible this also by adopting a format which result into a more readable documentation.

VISIONARY: As the documenting subject with a background as a mountaineer is used to behold panorama, having been forced to look at details, he makes of these details a new panorama.

VISIONARY: The documenting subject is driven by an initial vision which however enlarges its scopes and meanings over time but may as well fade in the process and only time and circumstances brings its value back to focus.

VISIONARY: The documenting subject's main strives are the visions he can achieve or the ones he thinks he can achieve by reaching his main goal, the spiritual elevation where he is aiming to arrive.

VISIONER: As a mountaineer ended in a civilization of sailor men, the main struggle of the documenting subject is to prove that one can have a vision of the direction to take far in advance, as a mountainous panorama prior the commencement of its investigation.

VISUAL: The Virtual building inherits from a solar and rather visual culture which do not seem to fit the colder and more puritan iconoclasts of the deep North. It is rather at the edge.

VOLATILE: As the documenting subject attempts to write down a fixed and non changeable trace, his very existence becomes more volatile to the point that the only non volatile object becomes his body.

W

WALKING: The documenting subject is like a pilgrim who was not given a destination but wonders in the many small labyrinths of modernity turning them into the final destination, the cathedral as the ultimatum of the Virtual building hosting his project. His wondering in the aimless modernity is also a mission per se to both gather the stages of a linear path while divulging his faith for his spiritual undertaking.

WELLDISPOSED: The rather disciplined schedule the documenting subject has to maintain regularly and mostly at the beginning and at the end of the day, has to find him well disposed to get on a new working section. As the desire to fulfil his vision pacifies, the disposition comes from mere habit in which the documenting subject, like a farmer is trained.

WILL: The documenting subject puts in the foreground his poetic will, the will to pursue his project which in the long run breaks free from all frameworks in which he inevitably gets encapsulated.

WILLING: As the main intellectual discourse seems to get obsessed with how the frame shapes the content, the documenting subject advocates via the framework he has himself devised, that a predominance of the self-crafted framework is in fact possible if the willing of the subject is sufficiently strong. Such a strength of the willing is a result of a perseverant cultivation of the framework he can slowly set for himself.

WILLING: The documenting subject believes that societies, or better communities can only function when following the artistic or better spiritual willing of each of its individuals. When this is repressed, misery, power struggle and conflict follows.

WOMANIZED: All the different parts of the projects have been growing with the support of a woman who has somewhat related to the construction and advancement particularly of new or larger frameworks in which to operate as if these frameworks were lands where to farm.

WOMANIZED: Rather than an Ulysses who has to be all sorts of adventure to reach home again, the documenting subject is a Penelope weaving the net of his project, reflecting his return that only this weaving might be able to provide or at least represent.

WORKING: Contrary to immaterial workers, the work of the documenting subject, even though more increasingly intellectual, requires quite a physical effort to keep up, despite only the great mental one combined to all of time spent crafting the digital media with a computer mouse for instance.

WORKING: The project shows how intellectual work can become actual labour while traditional labour no longer consists of working but has become more of an intellectual speculation.

WORKSHOPING: Rather than scholastic, the documenting subject emphasizes a more workshop like fashion of production and communication. In this respect the documenting subject is rather more of a medieval artist than the later academic/artist.

WORTH: Experiences and the project itself becomes worth accomplishing only just because of the documentation tasks set forth by the documenting subject through the project.

Z

ZEN: The documenting subject takes no offense and undergoes the vicissitudes of humanity as seasonal cycles without any particular illusion but being always rather stoic, accepting rather than becoming indignant.

ZOOMED: The documenting subject attempts to provide different perspectives but never utilizing artificial zooms, rather approaching the perspective himself, moving close to it, creating thus an interesting dynamic but also narrative to accomplish such movements.